

THE ATHLETIC

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3057.

SATURDAY, MAY 29, 1886.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL ACADEMY of ARTS.

NOTICE IS HEREBY GIVEN, that the President and Council will proceed to ELECTION, on TUESDAY, June 15th, a TURNER ANNUITY. Applicants for the Turner Annuity, which is of the value of 50*l.*, must be artists of repute in need of aid through the unavoidable failure of professional employment or other causes. Forms of application can be obtained by letter addressed to the Secretary, Royal Academy of Arts, Piccadilly. They must be filled in and returned on or before Saturday, June 12th.

FRED. A. EATON, Secretary.

ROYAL INSTITUTION OF GREAT BRITAIN,

ALHAMBRA-STREET, PICCADILLY, W.

Professor GEORGE GABRIEL STOKES, M.A. D.C.L. LL.D., President of the Royal Society, will THIS DAY (SATURDAY), May 29, at Three o'clock, begin a Course of Three Lectures on 'Light,' with special reference to effects resulting from its action on various substances.

Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

BRITISH ARCHEOLOGICAL ASSOCIATION.

THE CLOSING MEETING of the SESSION will be held on WEDNESDAY NEXT, June 2nd, at 32, Sackville-street, Piccadilly, W. Chair to be taken at 8 p.m.

Antiquities will be exhibited, and the following Papers read:—

1. 'Notes on some Ancient Seals,' by A. H. BROWN, Esq., M.A.
2. 'Recent Discovery of a Roman Villa at Helms,' by Geo. E. Wright, Esq., F.S.A.
3. 'Painted Glass at Oriel College, Oxford,' by E. Walford, Esq., M.A.
4. 'The Roman Villa at Helms,' by W. DE GRAY BIRCH, F.S.A., Honorary Secretary.
5. 'The Roman Villa at Helms,' by F. LOFTUS BROCK, F.S.A., Secretaries.

THE SHORTHAND SOCIETY.

WEDNESDAY, June 2nd, at 55, Chancery-lane (First Floor), at 8 p.m. Paper by Mr. A. H. BROWN, 'On the Use of the Junction.' Non-members may obtain tickets of admission from

H. H. PESTELL, Hon. Sec. 44, Imperial-buildings, Ludgate-circus, E.C.

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London: WALTER SCOTT,

24, Warwick-lane, Paternoster-row.

SATURDAY, MAY 29, 1886.

CONTENTS.

	PAGE
GENERAL GRANT'S LIFE	707
THE STUDY OF FOLK-SONGS	708
LIFE AND SOCIETY IN EASTERN EUROPE	709
THE YOUTHFUL DAYS OF CHARLES I.	710
NOVELS OF THE WEEK	711
SIR T. MARTIN'S TRANSLATION OF FAUST	712
MINOR HISTORICAL LITERATURE	713
SCHOOL-BOOKS	714
LIBRARY TABLE—LIST OF NEW BOOKS	714-715
LEOPOLD VON RANKE: MILTON'S TRACT ON DIVORCE; THE BRITISH MUSEUM NEW CLASS CATALOGUE; SALE; THE LONDON LIBRARY	715-716
LITERARY GOSSIP	716
SCIENCE—CLIMATE AT KILLARNEY; ANTHROPOLOGICAL NOTES; ASTRONOMICAL NOTES; SOCIETIES; MEET- INGS; GOSSIP	718-719
FINE ARTS—THE SOCIETY OF PAINTERS IN WATER COLOURS; THE SALON; ROMAN TOPOGRAPHY; SALES; GOSSIP	719-723
MUSIC—WEEK; GOSSIP	724
DRAMA—WEEK; 'THE STORY OF ORESTES'; GOSSIP	725-726

LITERATURE

Personal Memoirs of U. S. Grant. 2 vols.
(Sampson Low & Co.)

A TOUCHING interest attaches to this book owing to the fact that much of it was written whilst General Grant was suffering from extreme pain and a disease which ended his life only a few weeks after the completion of the task. Yet there is no sign of suffering or weakness anywhere, and it may without exaggeration be said that the dying soldier did not allow the thought of death to disturb his faculties in the sick room any more than when facing the grim foe on the battle-field.

General Grant played a greater part in war than any other American since the days of Washington, and his rise was so rapid that it would have turned most men's heads. In March, 1861, he was living in obscurity and penury in the little town of Galena, with apparently no prospect of bettering his condition. To all seeming he was a man without a future. Four years later he was received with enthusiasm as the saviour of his country, having commanded the whole of the troops of the Northern States. Then followed a period of peace employment as Commander-in-Chief of the American Army, succeeded by two tenures of office as President. Yet his mind never lost its balance. The style of the book before us, which in its simplicity reminds us somewhat of 'The Memoirs of a Cavalier,' was eminently characteristic of the man. His disposition was free from rancour, and though firm and resolute in dealing with incapable subordinates, he was ready to make allowances, and frank in admitting his own mistakes. A love of justice was paramount with him as a commander, and by justice he understood fair dealing with foes as well as friends or so-called friends. Unostentatious to a fault, he never takes credit to himself for his brilliant successes, which he invariably attributes as a matter of course to the merits of his troops. There is not a word of self-glorification in the book, while he is always lavish in praise of his antagonists, not in order by pretended modesty to enhance his own skill, but as a simple matter of truth. Nor was his generosity as regarded the Confederates confined to mere words, as is shown by his treatment of the captured garrison of Vicksburg and of Lee's army at the close of the war. Malice and

heated feelings appear to have been quite foreign to his character, and only once does he indulge in anything like sarcasm. That exception is when, in writing of Jefferson Davis, he thus expresses himself:—

"It may be that Longstreet was not sent to Knoxville for the reason stated, but because Mr. Davis had an exalted opinion of his own military genius, and thought he saw a chance of 'killing two birds with one stone.' On several occasions during the war he came to the relief of the Union army by means of his superior military genius."

U. S. Grant was born at Point Pleasant, Ohio, on the 27th of April, 1822, his father being a tanner and farmer. A year later the family moved to Georgetown, at no great distance, and there the future general remained till 1839, working on his father's farm during the hours not spent in school. The schools in Georgetown are described as indifferent; but with the exception of two winters when he was sent away from home for better instruction all Ulysses Grant's education till he went to West Point was obtained in Georgetown.

At West Point he displayed no remarkable capacity and felt no love for the military profession.

"I did not take hold of my studies with avidity, in fact I rarely ever read over a lesson the second time during my entire cadetship. I could not sit in my room doing nothing. There is a fine library connected with the Academy from which cadets can get books to read in their quarters. I devoted more time to these, than to books relating to the course of studies. Much of the time, I am sorry to say, was devoted to novels, but not those of a trashy sort. I read all of Bulwer's then published, Cooper's, Marryat's, Scott's, Washington Irving's works, Lever's, and many others that I do not now remember. Mathematics was very easy to me, so that when January came, I passed the examination, taking a good standing in that branch. In French, the only other study at that time in the first year's course, my standing was very low. In fact, if the class had been turned the other end foremost I should have been near head. I never succeeded in getting squarely at either end of my class, in any one study, during the four years. I came near it in French, artillery, infantry and cavalry tactics, and conduct."

In 1843 Grant graduated after the usual four years of study, and a few weeks later was appointed brevet second lieutenant in the 4th Infantry, then stationed at St. Louis, and seven months later became engaged to a Miss Dent, sister of an old West Point friend. Being anxious to quit the army and prepare himself for a professorship at some college, he applied himself to the task of improving his knowledge of mathematics, but his plans were cut short by the Mexican war, in which he was called to take his share. Grant thus naïvely describes his feelings on hearing the first shots:—

"There were no possible means of obtaining news from the garrison, and information from outside could not be otherwise than unfavorable. What General Taylor's feelings were during this suspense I do not know; but for myself, a young second-lieutenant who had never heard a hostile gun before, I felt sorry that I had enlisted. A great many men, when they smell battle afar off, chafe to get into the fray. When they say so themselves they generally fail to convince their hearers that they are as anxious as they would like to make believe, and as they approach danger they become more subdued. This rule is not universal, for I have known a few men who were always aching for a fight when there

was no enemy near, who were as good as their word when the battle did come. But the number of such men is small."

At the close of the war, during which he had played for his rank a distinguished part, Grant married, and the next three years he spent in garrison in various places in the Eastern States. In 1851 the regiment was sent to San Francisco. In 1853 he became captain, and the following year, finding it impossible to support a family on the Pacific coast, he resigned his commission. "I was now to commence at the age of thirty-two a new struggle for our support." This part of his life, for obvious reasons, General Grant touches on but lightly. He first tried farming, but not meeting with much success he gave up the experiment and became partner in an estate agency business, which also did not answer, and failing to obtain the office of county engineer he, in 1860, removed to Galena in Illinois, and became a clerk in his father's store. On the 11th of April, 1861, with the bombardment of Fort Sumter began the civil war, and a few weeks later Grant was appointed by the governor of the state colonel of a regiment of volunteers raised in Illinois. After he had distinguished himself in one or two minor affairs, the delegates from Illinois to Congress, being asked to recommend seven officers for the post of brigadier-general, named Grant first of all. Assigned to the command of the district of which Cairo was the headquarters, he remained there till the beginning of June, when he commanded a thoroughly successful expedition against a Confederate force at Belmont, opposite Columbus, on the Mississippi. In February, 1862, occurred what may be termed the Fort Donelson campaign, which first brought Grant's name into prominence, and obtained him promotion to the rank of major-general of volunteers, but only formal official thanks from General Halleck, commanding the department. Indeed, Halleck was by no means his friend, and secretly intrigued against him. "To Washington he telegraphed that the victory was due to General C. F. Smith." After the capture of Fort Donelson, Grant went to Nashville, which was not beyond the limits of his command. For this act, and for not supplying information, the demand for which had not reached him, he was relieved of his command, and orders were given that his conduct should be investigated. This occurred on the 4th of March.

"On the 13th of March I was restored to command, and on the 17th Halleck sent me a copy of an order from the War Department which stated that accounts of my misbehaviour had reached Washington and directed him to investigate and report the facts. He forwarded also a copy of a detailed dispatch from himself to Washington entirely exonerating me; but he did not inform me that it was his own reports that had created all the trouble. On the contrary, he wrote to me, 'Instead of relieving you, I wish you, as soon as your new army is in the field, to assume immediate command, and lead it to new victories.' In consequence I felt very grateful to him, and supposed it was his interposition that had set me right with the government. I never knew the truth until General Badeau unearthed the facts in his researches for his history of my campaigns."

A most interesting account of the battle of Shiloh, fought by the army under Grant on the 6th and 7th of April, 1862, is given

in the book before us, but we can only afford space for the following extracts:—

"It was a case of Southern dash against Northern pluck and endurance. Three of the five divisions engaged on Sunday were entirely raw, and many of the men had only received their arms on the way from their States to the field. Many of them had arrived but a day or two before and were hardly able to load their muskets according to the manual. Their officers were equally ignorant of their duties. Under these circumstances it is not astonishing that many of the regiments broke at the first fire. In two cases, as I now remember, colonels led their regiments from the field on first hearing the whistle of the enemy's bullets. In these cases the colonels were constitutional cowards, unfit for any military position; but not so the officers and men led out of danger by them. Better troops never went upon a battle-field than many of these, officers and men, afterwards proved themselves to be, who fled panic-stricken at the first whistle of bullets and shell at Shiloh."

"I saw an open field, in our possession on the second day, over which the Confederates had made repeated charges the day before, so covered with dead that it would have been possible to walk across the clearing, in any direction, stepping on dead bodies, without a foot touching the ground. On our side National and Confederate troops were mingled together in about equal proportions; but on the remainder of the field nearly all were Confederates. On one part, which had evidently not been ploughed for several years, probably because the land was poor, bushes had grown up, some to the height of eight or ten feet. There was not one of these left standing unpierced by bullets. The smaller ones were all cut down. Contrary to all my experience up to that time, and to the experience of the army I was then commanding, we were on the defensive. We were without intrenchments or defensive advantages of any sort, and more than half the army engaged the first day was without experience or even drill as soldiers. The officers with them, except the division commanders and possibly two or three of the brigade commanders, were equally inexperienced in war. The result was a Union victory that gave the men who achieved it great confidence in themselves ever after."

"The criticism has often been made that the Union troops should have been intrenched at Shiloh. Up to that time the pick and spade had been but little resorted to at the West. I had, however, taken this subject under consideration soon after re-assuming command in the field, and, as already stated, my only military engineer reported unfavorably. Besides this, the troops with me, officers and men, needed discipline and drill more than they did experience with the pick, shovel and axe. Reinforcements were arriving almost daily, composed of troops that had been hastily thrown together into companies and regiments—fragments of incomplete organizations, the men and officers strangers to each other. Under all these circumstances I concluded that drill and discipline were worth more to our men than fortifications."

The operations which resulted in the capture of Vicksburg have been frequently described, especially by General Badeau in his 'Life of General Grant,' and were remarkable alike for the energy, audacity, skill, and careful weighing of chances. An essay might be written on this episode of the war alone, but the reader should refer to Grant's own account of it, which is as clear as it is modest.

The capture of Vicksburg was followed by the operations at and near Chattanooga, which won for Grant the rank of Lieutenant-General of the Army and the command of all

the forces in the field. He received his commission on the 9th of March, 1864, and on the 9th of April, 1865, Lee surrendered, and the war was virtually at an end. Grant writes of this momentous period much that we would gladly transcribe, but we are compelled to content ourselves with giving only a few extracts relating to unconnected subjects. At the beginning of the war cavalry were largely employed in hasty demolitions of railways. Of these demolitions Grant remarks: "These little affairs, however, contributed but very little to the grand result. They annoyed, it is true, but any damage thus done to a railroad by any cavalry expedition is soon repaired." Subsequently the work was performed in a very complete manner and on a large scale, the rails being heated, bent, and even twisted.

General Grant had to contend with many exceptional difficulties. At the commencement of the war both troops and generals were for the most part ignorant of the elements of the art of war, and, like the Duke of Wellington's Peninsular army, had to be educated by events. Some of the officers had also mistaken the amount of courage at their disposal. We have seen that at Shiloh two colonels displayed cowardice; one of these entreated Grant to give him a chance of redeeming his character, but again misbehaved and had to quit the service. On the occasion of the assault on Petersburg, when the great mine was exploded, a general commanding a division by the care he took of his personal safety contributed largely to the failure which ensued. But in every large army there are instances of officers wanting in nerve and unable to overcome that shrinking from a violent death which is natural with but few exceptions to all men. What was worse than a few instances of cowardice was the frequency with which generals commanding divisions, and even army corps, displayed lack of promptitude in executing the orders given them, even when those orders were reiterated. The truth is that habits of discipline are not to be acquired easily unless a man is educated to them in youth. Even General Grant's Chief of the Staff, on one occasion at least, was guilty of unsoldierlike conduct:—

"I was in favor of Sherman's plan from the time it was first submitted to me. My chief of staff, however, was very bitterly opposed to it and, as I learned subsequently, finding that he could not move me, he appealed to the authorities at Washington to stop it."

General Halleck at Washington and Secretary Stanton gave Grant some trouble by sending fussy and contradictory orders to armies in the field irrespective of Grant, and by want of honesty. The following is an illustration of their conduct:—

"The President in some way or other got to see this dispatch of mine directing certain instructions to be given to the commanders in the field, operating against Early, and sent me the following very characteristic dispatch:

Office U.S. Military Telegraph, War Department,
Washington, D.C., August 3, 1864.

Cypher. 6 P.M.

LT.-GENERAL GRANT, City Point, Va.

I have seen your despatch in which you say, 'I want Sheridan put in command of all the troops in the field, with instructions to put himself south of the enemy, and follow him to the death. Wherever the enemy goes, let our

troops go also.' This, I think, is exactly right, as to how our forces should move. But please look over the despatches you may have received from here, even since you made that order, and discover, if you can, that there is any idea in the head of any one here, of 'putting our army south of the enemy,' or of 'following him to the death' in any direction. I repeat to you it will neither be done nor attempted unless you watch it every day, and hour, and force it.

"A. LINCOLN."

Giving a sketch of Mr. Stanton's character, General Grant writes:—

"Mr. Stanton never questioned his own authority to command, unless resisted. He cared nothing for the feeling of others. In fact it seemed to be pleasanter to him to disappoint than to gratify. He felt no hesitation in assuming the functions of the executive, or in acting without advising with him. If his act was not sustained, he would change it—if he saw the matter would be followed up until he did so.....The Secretary was very timid, and it was impossible for him to avoid interfering with the armies covering the capital when it was sought to defend it by an offensive movement against the army guarding the Confederate capital. He could see our weakness, but he could not see that the enemy was in danger. The enemy would not have been in danger if Mr. Stanton had been in the field."

As to the rank which should be assigned Grant as a commander there exists considerable difference of opinion. Some hold that chiefly through tenacity, energy, the command of enormous resources, and unhesitating lavishness of his soldiers' lives he won his successes. But after reading this book, while giving full weight to the causes above mentioned, the reader will probably think that Grant should be credited in addition with very high qualities as a commander. He was a master of the science of war, and, while always observing its principles, knew how to depart on occasion from its rules. He had likewise a clear appreciation of the comparative value of various objects, and a comprehensive glance which enabled him to survey the whole theatre of war at once, and to make every army and fraction of an army co-operate to the attainment of a common end. Finally, he combined prudence and audacity in action, and was conspicuous for decision of character. He probably ranks among the best of the second class of the world's great commanders. That he was a man of a noble and lovable character we have no hesitation in saying.

Essays in the Study of Folk-Songs. By the Countess Evelyn Martinengo-Cesaresco. (Redway.)

THE Countess Evelyn Martinengo-Cesaresco, apparently an English lady married to an Italian, has written a pleasant book on a subject which can never lose its charm. Cultured poets may wax and wane, the professional minstrels idolized by one generation may be scorned by its successor; but the simple utterances of popular song, little dependent upon artifice, based upon foundations which are universal and permanent, can never lose their attraction. In mere collections of folk-songs there prevails, it must be admitted, a monotony which careless readers may find tedious; but no such charge can be brought by even the least patient of perusers against the volume now before us. It consists for the most part of

articles which have appeared in various magazines, and which deal with such subjects as "the inspiration of death in folk-poetry," the allusions made to "nature in folk-songs," the effect produced by "the idea of fate in Southern traditions," and the limits attained by "the diffusion of ballads"; describe the characteristics of Armenian, Provençal, and Italian popular poetry; and compare the "folk-lullabies" and "folk-dances" of different lands. Written not only *con amore*, but also with a knowledge which commands a remarkably wide area, they deserve to be welcomed by all to whom the soft undersong of the people is dear.

Prefixed to the essays is a pleasantly written introduction, in which a sketch is given of the whole domain of popular song, and an attempt is made to trace home to their far-off sources some of the traditions and customs with which it is associated. From the account given of harvest songs may be taken a specimen of the author's method of interpreting such problems as are presented by the metrical effusions with which the tillers of the soil everywhere greet the various seasons of the year. It is well known that the Phrygian reapers used to celebrate the memory of the hero Lytises (or Lityses) in a harvest song which bore his name. He was an agriculturist who used to receive strangers hospitably, but then compelled them to assist him in reaping his crops. When they were surpassed by him in their work, which for a long time they always were, he used to cut off their heads and shroud their bodies in corn-sheaves, accompanying the ceremony with songs. This went on till Hercules came that way, outdid the mighty reaper, and put him to death. Of this puzzling story the following explanation is suggested:—

"If we regard Lytises as the typical agriculturist, and his antagonist as the growth or vegetation genius, the fable seems to read thus: Between man and nature there is a continual struggle; man is often victorious, but if too presumptuous, a time comes when he must yield. In harvest customs continued to this day, a struggle with or for the last sheaf forms a common feature."

This is an ingenious method of escaping from the difficulty offered by the myth, but it cannot be accepted as a definite and complete solution. It might be suggested with equal probability that Lytises represented the hostile forces of nature, which too often deprive man of the fruits of the soil, but may in the end be overcome by heroic vigour and enduring toil. But what the author remarks with reference to nursery rhymes may be repeated with respect to all popular metrical utterances. To seek in them for nature myths is to enter on too dangerous ground. On this ground the Countess Martinego-Cesaresco fortunately does not often trespass, her essays being intended rather to convey an intelligible idea of the songs which are sung in various countries, and of the rustic singers in whose memories they have been retained, than to trace out the mythical or moral purpose by which the original creators of those songs may have been inspired. The specimens which are given of "the popular love-poetry of Southern nations" may be accepted as fair proofs of her statement that

"such as it has been received direct from peasant lips, it is not the least precious gift we owe to the untaught, uncultured poet, who, after having been for long ages ignored or despised, is now raised to his rightful place near the throne of his illustrious brother, the perfect lettered poet. Pan sits unrebuked by the side of Apollo."

La Hongrie Politique et Sociale. Par Angelo de Gubernatis. (Florence, Pellas.)
Life and Society in Eastern Europe. By William James Tucker. (Sampson Low & Co.)

Even a foreigner nowadays could hardly write a book on Hungary and entitle it, as Mr. Patterson tells us a Hungarian did fifty years ago, 'Terra Incognita.' Thanks to Mr. Patterson himself, to the late Charles Boner, and to plenty of recent tourists—one of the most recent of whom published his impressions last autumn in a series of entertaining letters contributed to the *Morning Post*—the average English reader has no excuse for not knowing at least as much about the Magyar kingdom as he knows about New Guinea or Masai Land; and the remoter parts are at least as well known as the nearer. Transylvania attracts lovers of mountain scenery, but Budapest is not a very fascinating town. When the tourist has seen the suspension bridge and the Mussulman saint's shrine, there is not much more to be done. Pest especially is wholly modern, and the chief thing to remark is the extent to which Hebrew is a living language there. In the lower quarters of the town (we are speaking from an experience of nearly twenty years ago) every shop announces its wares in German, Hungarian, and Hebrew. If the reports of recent visitors may be relied on, the Jewish race now make up even a larger percentage of the population. It is significant that while Mr. Patterson, writing in 1869, scarcely alluded to the Hebrew element, Prof. Gubernatis devotes a whole chapter to "La Question Sémitique." Statistics also bear the same testimony. While in 1869 the number of Jews in the kingdom was not much over half a million, it is estimated now to be, on a moderate computation, 800,000, and this in spite of the fact to which Mr. Tucker's book witnesses, that in Transylvania at all events Hebrew families who have reached a certain position in society become ostensibly Christians, and change their original surnames for high-sounding Magyar patronymics.

It must not, however, be supposed that discussion of the Jewish question is the main subject of the books before us. They contain all sorts of information on the present state of society in Hungary. For reasons which may be gathered as we proceed, we should refer the reader who wants solid instruction to the Italian *savant*, while those who like amusing gossip will find plenty of it in Mr. Tucker's book. Prof. Gubernatis seems to have spent most of his time in the capital, making acquaintance and conversing with the most prominent people in literary, political, and ecclesiastical circles. To the last, indeed, at any rate in its more central regions, he seems to have had a little difficulty in gaining admission. When he was purposing, in the company of a gentleman who was acting as his *cicerone*, to pay his

respects to the Primate, Cardinal Simor, Archbishop of Gran, the strictly orthodox were somewhat scandalized at the notion "de ce calviniste transylvain et de ce libre penseur italien qui osaient entrer dans la ville sainte." However, "comme simples touristes" they were admitted to a view of the "lions" of Gran, of which the most notable is the prelate's own library; and it was while they were rejoicing in these "précieuses et admirables collections historiques" that the cardinal himself joined them, and finding them sound, at all events, on points of bibliography, no longer resisted the promptings of his hospitable Magyar instincts, but presently sent both an invitation to dinner. The touching end of the story must be read in the original. Scoffers are hereby peremptorily warned off.

This hospitality is allowed on all hands to be the most marked feature in the Hungarian character. One can hardly doubt that here, as in other points, defects no less than virtues, we have a reminder that the Magyar is separated from his Asiatic forefathers by a much shorter space of time than is the case with the Aryan populations of Western Europe, or even with the Slavs who surround him. He is no "rude Carinthian boor." Not only his house and table, but his carriages and horses, and doubtless his cash too (only he seldom has any), are at the service of the stranger who comes with ever so slight an introduction. Mr. Tucker tells us how he lived at free quarters for weeks with a Transylvanian magnate, being treated, indeed, for the time, it would appear, as a regular member of that nobleman's very irregular household. It is to be presumed that the tale is genuine, though we must confess to a little suspicion of some parts of Mr. Tucker's narrative. It may be owing to the unprogressive nature of society in those parts that his experiences were in one or two cases so similar to those related by former travellers. Thus a Rouman (or Wallach) *improvisatrice* improvises for him a poem apparently identical with that which a forerunner of hers had poured forth for Boner twenty years before. This may have been a case of unconscious reminiscence; but what is to be said of the adventure with the *betyár*, of which Mr. Tucker professes to have been an eye-witness? A *betyár*, he it understood, is, or was, a brigand of the first class. The "road agent" of the Sierras is nothing to him; and the Hounslow Heath practitioner was a mere apprentice beside him. Fifty years ago there was one Sobri, of whom Mr. Patterson says that "some scandalmongers inferred a connexion between his periods of activity and the occasional disappearance from society of a magnate known to live rather extravagantly." Mr. Tucker also gives a pretty story of Sobri and a certain bishop. But it is hard to believe that the scene he describes, in which a *betyár* enters the house of a magnate, and, after demanding and obtaining supper for himself and his friends, extracts 38,000 florins from his host as a kind of ransom, can have happened within the last few years. It surely cannot have been such an every-day event as to escape the notice of the newspapers, and we feel pretty certain that nothing of the sort has been reported from Hungary in the last decade. The whole book, in fact, gives the impression that it is

a blend of the author's own *bond fide* experiences with information obtained from others. This is rather a pity, because it is apparent that Mr. Tucker knows the country, and the language as a "linguist" (his own term) if not as a scholar. Indeed, it would be well if he had mastered his own tongue before undertaking to teach it. As a specimen of his style the following sentence may be quoted:—

"The more familiarly I have become acquainted with the old-fashioned peculiarities prevalent amongst the Saxons in town and village life, the more cause I have to be thankful that cowards and traitors though they were depicted to me as being, I myself am free from those baneful prejudices, blinding the eyes and hardening the hearts of all their political antagonists, and can estimate them at their true value."

Where's Thucydides now? to plagiarize the Scotchman's remark on Home's 'Douglas.' Seriously, however, we must regret that a book containing much useful and interesting information upon the various races who make up the population of Transylvania should leave so much to be desired in respect of form. Signor Gubernatis, though his French is not always impeccable, certainly wields a foreign language better than Mr. Tucker does his own.

One point which must be steadily borne in mind by any one who wishes to understand the somewhat intricate politics of the Hungarian kingdom is the distinction between "magnates" and "nobles." This is not the place to enter into a disquisition on the subject, which both our authors have passed over (though Signor Gubernatis does in one place explain that a "noble" is not necessarily a *personne titrée*); but we may mention that the "magnate" corresponds with our "nobleman," "noble" being a misnomer, dating from the time when Latin was the official language of Hungary, and "nobilis" was used to render *nemes ember*, which denoted merely a man possessed of the franchise.

Prof. Gubernatis has a chapter on the relations between Hungary and Italy, which, as every one knows, were close enough in the Middle Ages, when more than one Hungarian king was of Italian origin. It is curious, by the way, that he should have left unnoticed that Carlo Martello, king *de jure*, if not *de facto*, with whom Dante talked in Paradise, on whose brow "shone the crown of that land which Danube waters after it leaves its German banks." He is surely more of a bond between Italy and Hungary than any accidental similarity of flags, or even than a community of hatred—now, let us hope, happily ended—towards the house of Hapsburg. No defeat recorded in history was ever so fortunate to the beaten side as that of Königgrätz, which made it possible for Francis Joseph to visit Italy as an honoured guest and Hungary as a popular sovereign.

The present state of politics in Hungary is full of anomalies. Terms like "the Extreme Left" must be understood as implying principles quite different, in some cases quite opposite, to those which we associate with them in Western Europe. This is, perhaps, only what might be expected, looking to the very different development which parties have undergone. Nor can it be doubted

that further changes of an important kind are in store for these countries, closely connected as they are with that part of Europe which is in the least stable equilibrium at present. Hungary must undoubtedly play an important part in the final settlement of the "Eastern Question," whenever that comes about; and the best we can wish for her people is that they may have time to consolidate their institutions so as to form a strong nucleus for the states of which they will in all probability be called upon to be the rallying-point.

The Life of Charles I. 1600–1625. By E. Beresford Chancellor. (Bell & Sons.)

THIS book is a proof of the undying hold that the memory of Charles I. possesses on the popular imagination. The tragedy of his career gathers intensity as the close approaches, and the attention of the historian has centred round the scaffold before the Banqueting House. This circumstance attracted the attention of Mr. Beresford Chancellor. According to his preface, it had long struck him "as an unfortunate fact" that among the many biographies and histories of Charles I. not one is "exclusively devoted to his life during his earlier years"; and our author resolved to supply this deficiency. To accomplish his object he studied one hundred and fifty authorities, in print and in MS.; he journeyed from Paris to Edinburgh, visiting in his course more than eight public libraries; he has adorned the result of his labour with well-selected portraiture; and it may be hoped that this book may find not only many readers, but some who may agree with the author in esteeming the first twenty-five years in the life of Charles I. as "the most interesting of all his chequered career."

Those who are versed in the study of human nature will to a certain extent agree in that statement. The conduct of Charles I. during those years supplies a true augury of the evil fate that awaited the young monarch and bridegroom of the year 1625. The child whose strong will overcame the defects of bodily weakness, the self-reliant youth who thought that his mere presence at Madrid would compel the Pope and the court of Spain to consent to "the Spanish match," became the man who thought that if he did but show himself in action armed Scotland and malcontent England would immediately submit to his authority, and who, acting on that baseless assumption, speedily brought down disaster on himself.

As regards the general scope of his design, Mr. Chancellor has achieved a fair amount of success. He has "simply detailed the principal facts of Charles's life from 1600 to 1625" in an amusing and gossipy fashion, adopting the style and tone of Lilly the astrologer, a predecessor among the biographers of Charles I., in preference to the spirit of Hallam. It may be regretted, however, that though his pages are thus in their way attractive and instructive, Mr. Chancellor has not attempted to combine the mediæval idea of Charles I. with the results of modern research. Truly "careful and troubled about many things" in the attainment of his object as has been

our author, still he has missed the one book that is needful, and Mr. Gardiner's 'History of England' does not stand as the one hundred and fifty-first upon the "list of the principal authorities quoted or mentioned in" Mr. Chancellor's pages.

Having thus attempted to define the literary position of his effort, we hasten to thank the author for the discovery of an unhackneyed ghost, and to introduce to our readers this exciting novelty. It was, indeed, only according to the natural bent of popular imagination that the childhood of Charles I. and of Cromwell, when seen in the afterglow of romance, should have been marked by portentous apparitions typifying the fate that awaited the king and his conqueror. As is well known, a "familiar spirit" took upon itself to appear before the youthful Cromwell to warn him that he would become "the greatest man in England." Mr. Chancellor has, however, ascertained that the devil himself consigned poor Charles to temporal misfortune within a few days after his birth in Dunfermline Castle. "Charles," according to the chronicler of the legend,

"was a very peevish child, and used to worry his parents dreadfully by his cries during the night. He was one night puling in his cradle, which lay in an apartment opening from the bedroom of the King and Queen, when the nurse employed to tend him suddenly alarmed the royal pair by a loud scream, followed by the exclamation, 'Eh! my bairn.' The King started out of bed at hearing the noise, and ran into the room where the child lay, crying 'Hout! tout! What's the matter with you, nurse?' 'Oh!' exclaimed the woman, 'there was like an old man came into the room, and threw his cloak over the Prince's cradle, and syne drew it till him again, as if he had ta'en cradle, bairn, and a' away wi' him. I'm feared it was the thing that's no canny.' 'Fiend nor he had ta'en the girnin brat clean awa', said King James, whose demonological learning made him at once see the truth of the nurse's observation. 'Gin he ever be king, there'll be nae gude all his reign. The deil has cussen (cast) his cloak ower him already.'"

A living mystery, however, is of far more account than a dead tradition, and as such our author himself surpasses in interest the Dunfermline devil. Some unaccountable barrier apparently stood between Mr. Chancellor and the Library of the British Museum. That this could have been the case, seeing that the Reading Room is crowded with all sorts and conditions of students, each one receiving ready admission, attention, and assistance, can hardly be credited. That our author was so excluded, however, seems certain, for he states in his preface that

"my thanks.....are particularly due to Lord Dorchester, Sir Richard Owen, Alfred Montgomery, Esq., &c., through the kind intervention of whom access to the British Museum Reading Room, which has hitherto been closed, was opened to me, and which [sic] has most materially aided me in the compilation of the following pages."

That so praiseworthy a student as Mr. Chancellor met with kind and able helpers we can readily believe, but hardly that he was ever repulsed by the authorities of the British Museum.

NOVELS OF THE WEEK.

The Mayor of Casterbridge. By Thomas Hardy. 2 vols. (Smith, Elder & Co.)

Living or Dead. By Hugh Conway. 3 vols. (Macmillan & Co.)

Hester's Venture. By the Author of 'Mdlle. Mori.' 3 vols. (Longmans & Co.)

Effie Ogilvie. By Mrs. Oliphant. 2 vols. (Glasgow, MacLehose; London, Macmillan & Co.)

Lucia. By Mrs. Augustus Craven. Translated by Lady Herbert of Lea. 2 vols. (Hurst & Blackett.)

The Loadstone of Love. By Jean Middlemass. (White & Co.)

Walter Ellithorne. By Holm Swete. (Wyman & Sons.)

The Story of Margaret Kent. By Henry Hayes. (Griffith, Farran & Co.)

MR. HARDY, though in some respects probably the best of our existing novelists, has not reached the degree of absolute merit which we once hoped he might do. He has a wonderful knowledge of the minds of men and women, particularly those belonging to a class which better-educated people are often disposed to imagine has no mind, chiefly because it cannot express itself with much fluency or "lucidity." Also he knows the ways and humours of country-folk, and can depict them vividly and in few strokes. Also he is most ingenious in devising problems, and bringing his people into situations of a complicated nature, which, nevertheless, the reader cannot pronounce to be wholly improbable. And, most of all, he has the gift of so telling his story that it sticks by the reader for days afterwards, mixing itself with his impressions and recollections of real scenes and people just as a very vivid dream will sometimes do, till he is not quite sure whether it also does not belong to them. Perhaps he has never shown these qualities better than in his latest novel. It will not be so popular as 'The Trumpet-Major,' nor does it deserve to be, recounting as it does the tragedy (if it may be so called) of a self-willed instead of an unselfish hero. But it displays as much as any of his books the characteristics which we have indicated briefly, and which, combined as they are with an almost Olympian ruthlessness towards his own creations, might under other conditions have made of Mr. Hardy a great dramatist. At the same time it must be said that his old faults, chiefly of style, are as prominent as ever. The worst of these is a tendency to far-fetched and unpleasant similes and epithets, e.g., "the sun was resting on the hill like a drop of blood on an eyelid," or "the espaliers.....had pulled their stakes out of the ground, and stood distorted and writhing in vegetable agony, like leafy Laocoons." The language of the peasants again is a point on which we have an old quarrel with Mr. Hardy. It is neither one thing nor the other—neither dialect exactly reproduced nor a thorough rendering into educated English. If a man says, "I have been working within sound o' all day," he would not say, "The real business is done earlier than this," but surely "be done earlier nor this." But this is perhaps too long a question to enter into here; only Mr. Hardy may take our word for it that his method diminishes the reader's satisfaction.

Yet another proof of the productive power of the late Mr. Fergus—whose posthumous works must have well-nigh surpassed in quantity those published in his lifetime—is to be found in 'Living or Dead,' a melodrama of separation and reunion, in which, the author is careful to assure his readers, love-making plays but a subsidiary part. Hence the narrator, by the use of a mannerism familiar to readers of other works by Mr. Fergus, dismisses the fair Claudine (a very Conwaysque name) to the keeping of her guardian or friends for months at a time. It is satisfactory, however, to be assured—though we only possess the bare assurance—that Philip, though engaged on important business, never omitted his daily letter. It must not be therefore thought that it is an unromantic tale. On the contrary, there is such an abundance of romance that, if the truth be told, an occasional descent to the level of good-humoured banter is highly welcome. For although this story is in the style of 'Dark Days,' there occur now and again, in agreeable contrast to the prevalent sentimentality, brief episodes, fragments of natural dialogue or passing comments which reveal a gift of genuine humour. The minor characters are the most pleasing. Such are the old solicitor, Mr. Grace, with a gift for paraphrase, and Claudine's guardian, the terrible old general with abnormally convex glasses to his spectacles. Philip's first interview with him is really amusing, and the result quite bears out the first impression created on his interlocutor: "His face showed me he had no liver, and my instinct told me he had no heart." Another amusing scene is the visit paid by Lord Rothwell, a mighty hunter and traveller, and the hero to a fashionable milliner in Regent Street. Madame Bianchi's sense of her superiority is most pointedly explained: "A peer is but an accident of birth, but a great milliner is a gift from above." The chief fault in the story, viewed as a work of sensational art, is the transparent clearness with which coming events reveal themselves to the reader. No art of divination is needed to forecast the *dénouement*, and the "law of suspense," so important in works of this sort, is scarcely enforced at all. The author's use of conventional epithets in certain connexions—"rich contralto voice," "strikingly-beautiful hair," "dainty dressing-gown," "perfect profile"—is rather trying, and makes the occasional lapses into *persiflage* already mentioned doubly welcome. Still, with all its imperfections, the perusal of 'Living or Dead,' coupled with that of 'A Family Affair,' inspires the conviction that had the author lived to cultivate the gift of humour occasionally revealed in these pages as assiduously as he worked the vein of sensational romance, he would have established a more abiding title to fame than that conferred by the success of 'Called Back.' One or two curious misprints a revision by the author would doubtless have removed.

'Hester's Venture' is long without being tedious, wholesome, but never mawkish, and marked throughout by the kindly wit, refined portraiture, and acute perception which have been observable in former works by the same hand. There are at least half a dozen finished studies of character and as many clever sketches in her volumes. Of

the former, Olivia Vane, the actress, "a lovable, faulty creature, with a divine spark in her," whose "moral squint" brings such trouble on the heroine and herself; Mrs. Torrington, a charming picture of serene old age; her grandson John and his low-born wife; and lastly, Hester herself, with her high-bred scorn of all pettiness, her courage and conversational charm, are perhaps the most successful. The course of the story involves a detailed description of the home life of actors and actresses. The picture, though sympathetic and generous, is anything but optimistic. But the author, who has made up the subject well, does not always escape the suspicion of a second-hand acquaintance with the details of this mode of life, and the allusion (vol. ii. p. 172) to "the Gaiety's Restaurant" is worthy of a Frenchman. On the other hand, the conversation of Walter Vane, the old actor, shows familiarity with the history and traditions of the stage. The absence of a strong male character is, perhaps, the chief fault in this agreeable story, for Herr Müller, the good genius of the plot, is a decidedly romantic philanthropist; the hero, Arthur Pembroke, is kept a good deal in the background; and John Torrington is a clever study of obstinate incompetence. This lack, however, does not interfere with the success of the story or the strength of the situations, to which the dialogue and narrative are always fully equal. One more little complaint we have to prefer in the interests of the curious reader, and that is against the author's reticence as to Olivia's future. The artistic necessity for this reserve may be admitted, while it is impossible to avoid feeling disappointed thereby.

Those who love a good Scotch story should read Mrs. Oliphant's last volumes. *Effie Ogilvie*, *et. nineteen*, is as sweet a Scotch lassie as has been described in recent fiction. But she and her affections are the playthings of commonplace intrigue. Her stepmother, an excellent woman of a type very usual on either side of the Border, is so impressed by her duty of doing the best for the only girl of the family—a gentleman's family of the Borders, ancient, but not wealthy—that she first crushes in the bud an early tenderness between her step-daughter and Ronald Sutherland, "a lang-leggit lad in a marching regiment," and next endeavours to promote a marriage between Effie and Fred Dirom, the son of a millionaire who has hired the great house of the neighbourhood. Fred is naturally a gentleman, and most naturally falls in love with the beauty and simplicity of Effie. But the project of the mother wins no favour from the old friends of the house. Miss Dempster and Miss Beenie, excellent specimens of old Scotch-speaking ladies, are on the side of Ronald. Ronald is young. "But I'm not against young engagements, for my part. It's a great divert to them both, and a very good thing for the young man." The Dirom family are exactly what one would expect: a burly, "self-made" father, whose expostulation with his son is as good as anything in the book, an anxious middle-class mother, and children who have "had every advantage." The eldest son has married into the peerage, and loves blue

china, and puts up with his father with difficulty. Fred is by way of being in the office, and Doris and Phyllis are conventional young ladies.

'Lucia' is a translation of Mrs. Augustus Craven's novel 'Le Valbriant.' Lady Herbert of Lea's language is careful, but not entirely easy, adding a touch of stiffness to the sufficiently formal sentiments of the author. One recognizes the air of good breeding and propriety, but cannot help feeling it to be oppressive. The story is not put in a very attractive way—the gist of it is too long delayed, and it is impossible not to see that the author's main object has been to dwell upon the religious revival which owed so much to Lacordaire. After reading the book in English one doubts whether it will appeal to people who would not be quite able to read it in the original. It is hardly probable that such a book should be really popular.

The merit of Miss Middlemass's story lies in the ingenuity with which it is put together. It fortunately avoids the dreadful style, and an appearance of possibility is given to the kidnapping of a young lady and her imprisonment in an empty and condemned building somewhere between Buckingham Palace and Vauxhall Bridge. The case is made to look like one of elopement, and so the reader's curiosity is enough roused at the proper moment to carry him through a rather brightly written and not at all unpleasant little novel.

'Walter Ellithorne' reads like a first sketch for a novel, in which the characters and their actions—for there is no plot to speak of—are set down in a straightforward, commonplace manner, leaving the romance, and the adornment, and the last perfecting touches for an opportunity which never came. The book has occupied the leisure moments of one whose vocation certainly lies outside the sphere of imagination and romantic invention. Holm Swete has a definite notion as to how a novel ought to be made up. There are young men—nice or naughty—and young women—nice or naughty again; and these fall in love with each other, two by two. That is the be-all and the end-all of the story; and the love-making follows the same pattern throughout. When two young people of opposite sexes meet, they begin to fall in love, and each wonders if the other is doing so too. Thus one of the numerous heroines, alleged to be refined, takes herself to task on the departure of the hero in this fashion:—

"Now that he was going away she felt quite miserable. Did he think at all about her? Perhaps there was some young lady who had a claim on his hand and heart? Perhaps he was going to the Continent on his wed—? She could not finish the agonizing thought."

The thought was apparently complete enough, and one cannot help thinking that its agony would disappear without leaving any very deep traces.

'The Story of Margaret Kent' seems to be of American extraction, and it is at any rate similar in subject and treatment to more than one American story known to English readers. A wife deserted by a worthless husband meets a man of feeling and mettle, who longs to console her; and then the elaborate analysis of sentiment on both sides, which American writers have

recently assumed as one of their distinguishing notes, comes into play. There is perhaps more minuteness than insight in Mr. Hayes's method, but he has many good passages, contrasting with not a few bad ones. Emotion is often banished by emotional talk.

Faust. Part II. Translated by Sir Theodore Martin, K.C.B. (Blackwood & Sons.)

SIR THEODORE MARTIN begins his preface with a brief contribution to the long debate of critics as to whether the First Part of 'Faust' should have had the Second Part for sequel. Goethe was the best judge, he says, and Goethe considered it essential to the scheme on which he based the First Part that he should give in his own way the solution of the problem how Faust was to be extricated from the toils of the Evil One. This argument is by no means so conclusive as it sounds. Like many another downright argument that seems to hit the nail, it has the defect of ignoring half the questions of the controversy and accidentally begging the other half. The shaping of 'Faust' reminds one of that of the giant who came dropping down the chimney disconnectedly, now a shoulder and now a toe, at intervals, and shook himself together in the long run. A beholder perceiving what struck him as incongruities in the completed frame of such a being might argue without impertinence that the manner of his fabrication as well as its results showed that the magician who created him had not provided himself with a perfected design and adhered to it with the resolution of mastery. Goethe had the intention of 'Faust' already in mind before he was of full age; he began and left off, resumed and left off, resumed and left off again and again, at intervals of years together, with splendid fragments here and there to show his closest literary friends, till in middle life he published a portion of the First Part, still "A Fragment." Then came another long period in which the great work seemed too much to cope with, and then more intermittent labour; the 'Helena,' which afterwards was inlaid a gem in the Second Part, was started, was laid aside; other scenes were written, and at last the First Part became consecutive as we now have it and was given to the world many years after the appearance of the "Fragment." By then there were in existence other portions of the Second Part besides the 'Helena'; yet several years subsequently, at far on to fourscore, Goethe described himself as uncertain how to bring about the ending he desired—he knew "what was needed, but had not decided as to the how." So, twenty years after the publication of the First Part, he issued again a mere fragment—some scenes of the first act of the Second Part—following the 'Helena,' published the year before, and then wrote and altered and pieced new to old, consecutively now through first and second act and fourth and fifth, with the Helena mystery for third act, bent at last on a completion, for time might fail; and the completion was reached only a week or two before his eighty-second birthday and a few months before his death. The solution of the problem, then, was not before Goethe's self when he completed the First Part. Was it ever before him with clearness? If ever,

the time was when he at last began to work resolutely at the four acts into which he fitted the 'Helena,' and then he was an aged man near the end of his days. Not all the enduring strength, vigour, and range of his wonderful intellect could prevent there being something of that separation between diverse phases of existence which makes us in part strangers to our selves of long ago. The emendation or continuation of a man's work by himself at a far remote period of existence always has some discordance, because he has lost touch of his former personality. If the change has been from adolescence to the fruit-time of manhood, the force and truth and practised finish that were wanting may have been gained, and the poet may be twenty-fold greater than he was; but he is not the same as he was, and cannot resume the identity at will and carry on his work from that any more than when we have once been awakened we can, in our after sleep, put ourselves back into a former dream and dream it on. He has journeyed away from the old standpoint; he is placed at a different angle and the rays of light reach him differently; familiar things have changed their outlines, the perspective is altered. Therefore, without supposition of decadence in Goethe at eighty, it surely is permissible for any of his admirers, without incurring reproach of treason, to think that the Second Part of his 'Faust' is not a true sequel to the First Part. It is a mosaic of caustic wit, shrewd reasoning, lovely descriptions, the aphorisms of an ironical Solomon, philosophic controversy, allegories, phantasmagoria, and mystical riddles, couched in perfect lyricism and language of a simplicity so choice (*simples munditiis*, indeed) that one might fancy each word stood in its place inevitably—just as anybody would and must have put it. But to how many readers has it vital existence as a portion of the drama of 'Faust'? And did Goethe at the last fulfil the plan which nearly forty years before had been deemed gigantic, so that it was a pity it could never be more than a plan; or did he wind up as best he then could that which his failing strength showed he could never more hope to make what he would?

But if it can be a question whether, considered not as what it is, but as the Second Part of 'Faust,' the Second Part should have been written, there can be no doubt that it being written, Sir Theodore Martin should have translated it. His well-accepted translation of the First Part required the Second of him. No one knows better than Sir Theodore Martin, and no one explains more clearly than he does in his preface, that the peculiar charm of Goethe lies in his expression and is untranslatable; but whoever needs a translation at all needs it yet more of the Second Part than of the First, and whoever has his knowledge of the First Part from the excellent rendering of Sir Theodore Martin will naturally desire to pass on to the Second Part under the same guidance.

The translator's task has been no light one. While the doing justice to the First Part of 'Faust' in another tongue—even the English tongue—is an attempt past complete achievement by no matter how accomplished a craftsman, the Second Part much more defies his utmost effort. Nothing can be

easier to construe and to paraphrase than the straightforward pellucid sentences. Then there are few passages indeed of which our language cannot give the meaning in corresponding words, and we possess the same or analogous rhythms. It might seem, therefore, that something very near a facsimile in English material of the mosaic of which we have spoken could be made by an able hand. But Goethe in the Second 'Faust' has achieved absolute perfection in the art which conceals art. Not one of those words which seem to have flowed forth haphazard can have its place in the sentence changed without a loss of force or of subtlety, so exact is its stress where it stands. The expression of each thought is complete like a ring: to amplify it is to weaken, to condense it is impossible. The melody is so inseparable from just that sequence of words, and has its sound pitches so tuned to the verbal sense pitches, that the most skilful reproduction of the metres fails to suggest Goethe's music in them. And this, again, brings loss besides that of the flawless melody. What informing influence upon the meaning Goethe's music had is most of all felt when in translations we come upon notable passages well reproduced except in the intransmissible charm of sound; something that enhanced the sense has gone with that, and though every word be fitly rendered we can scarcely recognize the phrase. Hard it is, too, to render the easy colloquialism without its deteriorating into vulgarity.

Sir Theodore Martin has been well aware of the difficulties he was encountering, and has for the most part faced them manfully. Yet not always. At intervals he has yielded to obstacles and drifted away into expansions—as, among other instances, when he spreads the ejaculation of the Homunculus, aware of what Faust sees in his sleep, "Beautifully surrounded!" (i.e., by the scene he is dreaming) into "What a gorgeous garniture of dreams!" and when the Sirens' song of four short lines in praise of the Kabiri,—

Great in might,
Small of make,
Saviours of the shipwrecked,
Primevally honoured gods,—

is eked out into

Great in might, though small in form,
Such as shipwrecked are ye save,
When in thunder and in storm
Ships go down beneath the wave;
Gods in deepest reverence held
From the days of primal eld!

We might also point out renderings capable of improvement, like the ugly "the waves that paddled o'er her" ("ihr entgegen-schlug"), where Bayard Taylor translates more literally as well as more poetically, "The waves that to her coming beat." We could point out—and that is strange, for Sir Theodore Martin tells us German has become a second language to him—half a dozen or so of mistranslations. It is not worth while. We have carefully compared this version line by line with the original, and that process has inevitably made every fault salient to us for the time; but it is fairer to regard the version as a whole, and to praise its finish, pith, and fidelity.

MINOR HISTORICAL LITERATURE.

Life of Mary, Queen of Scots. By Agnes M. Stewart, Authoress of 'Life of Sir Thomas More,' &c. (Burns & Oates).—Books about Mary, Queen of Scots, continue to multiply in our day faster than ever, and all the old controversies are fought over again with new weapons, with what result it is too early yet for the mere onlooker to say. But one thing may certainly be affirmed. The discussion rests no longer precisely where it did. Distinct progress has been made, in some parts of the question at least. It is hardly possible to maintain any longer the genuineness of the Casket letters, when corrected drafts of two of them, differing materially from the printed text, have been found among the Cecil papers at Hatfield. And this discovery throws considerable light on the character of that conspiracy of which Mary was the victim. It is a real gain to the cause of humanity when we can estimate truly the severity of the trial to which some poor mortal was exposed, and tear away the veil of party misrepresentation which has long obscured the truth. But for a just appreciation of the whole case something more is required than any amount of correction in detail can possibly effect. Miss Stewart scarcely affects to be judicial, and she makes no pretence of original research. Her aim, she frankly tells her readers, was to produce "a modest volume, fit for ordinary use in this railway-reading age, in which might be gathered together the arguments in favour of Mary Stuart's case which have appeared in bulky tomes such as grace the libraries and bookshelves of the wealthy." The reader is thus fairly warned what to expect, and it is only just to say that the contents of the book fulfil the purpose indicated. Arguments which make for Mary Stuart's case are not lost sight of, even when they are to some extent inconsistent; but how far arguments of an opposite tendency have been fairly met may be a question. Miss Stewart, for instance, has no misgivings about the "attested confession" of Bothwell, which modern research has considerably discredited. Neither has she any difficulty in accepting all the pleas put forward in Mary's favour with regard to her marriage with Bothwell, viz., first, her utter helplessness; second, that she believed him innocent of her husband's murder; third, that she believed his first marriage uncanonical, and did not knowingly marry another woman's husband; fourth, that she married him so unwillingly that she was ready to kill herself immediately after. Miss Stewart does not seem to perceive that the second and third arguments really weaken the force of the other two, and that the third is morally untenable, seeing that Mary herself promoted and was present at Bothwell's first marriage. The book has been carefully compiled from such authorities as Miss Strickland, Lingard, Tytler, Hosack, Stevenson, and the latest writers. On the whole it is very honest. The avowed sympathies of the author have not led her to indulge in any extravagant language or fine writing—at all events of her own. Often, indeed, she prefers to tell much in the language of other historians, and gives the reader paragraphs of quotations. Nowhere does she appear ambitious to shine or do anything more than state the case as it certainly has presented itself to a very large body of inquirers; and even those who are least disposed to agree with the views she upholds may derive profit from a perusal of Miss Stewart's volume. The least edifying part of it, perhaps, consists of a set of photographic illustrations from pictures of very unequal value.

The Early Life of Anne Boleyn: a Critical Essay. By J. H. Round, M.A. (Stock).—The title of this pamphlet is somewhat deceptive. The reader might naturally expect to find some evidence for or against Sanders's charges against Anne Boleyn of flagrant misconduct during her early residence at Paris, or, again, might

suppose the author had some new light to throw upon the relations of Anne with Sir Thomas Wyatt. Any such expectation will be at once disappointed. The author has attempted to prove, and we think not very successfully, that Anne was older than her sister Mary, and was probably born in 1501, instead of at the commonly received date of 1507. If she was the elder sister, there is no doubt that she is the Miss Boleyn who attended the Princess Mary on the occasion of her journey to France to be married to Louis XII. And undoubtedly Mr. Round, who is a most painstaking investigator of difficult points, has brought one additional piece of evidence in a monumental inscription which describes Mary as "second daughter and coheir of Thomas Bullen." She might have been second daughter and yet older than Anne if an elder sister had died before. It is fair, however, to say that there are other points in evidence which bear out his opinion. We demur entirely to his further allegation that the illicit connexion of the king with Mary Boleyn took place after her marriage. It is scarcely possible, if this had been the case, that Cardinal Pole should have adopted the words he made use of in charging the king with this offence. As regards certain minor mistakes of Mr. Brewer and Mr. Gairdner Mr. Round has, indeed, been more successful. And neither of these eminent writers would wish to defend himself to the prejudice of historical truth. "Aliquando bonus dormitat Homerus." And no one expects infallibility in calendarers of State Papers. The pamphlet is, however, full of interesting research. We can only regret the rather petulant tone that pervades it, and which seems to be unworthy of so able a writer as Mr. Round has proved himself to be.

A History of Devonshire, by R. N. Worth (Stock), is the second volume of a proposed new series of county histories, of which the first was Norfolk. Derby and Berkshire are announced to follow shortly. According to the present plan, these books can scarcely be called "county histories," or even any substitute for them. They would be described more fitly as historical notes upon certain districts in a county. Some five-and-thirty or forty chapters in the present volume include notices of about the same number of parishes in Devon, and of famous houses or places or people connected with them—these last often of a line or two only. The best part of the book is the introduction, in which, in less than a dozen pages, a fair account is given of the early history of the county, up to the eighth or ninth century. A little more investigation would have enabled Mr. Worth to write more fully on the Roman occupation of parts of Devon, for he is in doubt to what extent it reached even in neighbourhoods like that, for example, round Axminster, concerning which there is a good deal of evidence. In a history of this kind, which claims to be popular, Mr. Worth would have done better to stick to the old modes of spelling familiar Anglo-Saxon names, and so spare us Ælfred, Swegen, Eadwearde the Confessor, and Æðelstan. On the whole, this popular history will be found useful so far as it goes, but the extent to which it reaches is limited. We shall look for better work in the succeeding volumes.

A History of Ancient Tenures of Land in the Marches of North Wales. By A. N. Palmer. (Wrexham, Privately printed).—The promise given by Mr. Palmer's little brochure on the 'Town, Fields, and Folk of Wrexham in the Time of James the First' is more than fulfilled in the present treatise. Mr. Palmer's work possesses that value which is inseparable from the original research of a careful and qualified student in a field with which he is thoroughly familiar, and comprises features of special interest. The district of Maelor, originally divided between "Maelor Uchaf" (Upper Maelor) and "Maelor Isaf" (Lower Maelor), now consists of "Maelor Cymraeg" (Welsh Maelor) and "Maelor Saes-

neg" (English Maelor), and by tracing the ebb and flow of English conquest over this district Mr. Palmer is enabled to throw new light on that extremely difficult, but important subject, the rise of the manorial system. Readers of Mr. Seeborn's well-known work will remember the admirable use he makes of what he terms the Welsh evidence in dealing with the history of the English land system. We strongly advise all those who may wish to pursue the subject to study Mr. Palmer's treatise. It may be doubted whether any important contribution to our knowledge of the development of land tenure in England can ever be made except by those who, while possessing a general knowledge of the subject, concentrate their attention, like Mr. Seeborn or Mr. Palmer, on some particular district the phenomena in which they can thoroughly master. For in this study the great requisite is minute and conscientious thoroughness. Among the points specially treated of by Mr. Palmer are the traces of "quillets" or "errowes" (the Welsh "quillet" being spoken of as an "erw," just as the English "land" was known as an "acre") in the old open fields; the common meadows and common pasture; the demesne; and the detached portions of townships. An almost startling relic of the Mark system "only ceased," we learn, "to be observed in the hundred of Bromfield within the last forty years." This was that of the *cabanau un nos*, scores of which, Mr. Palmer tells us, are "still surviving in the district." It "recognized the right of any resident" (i.e., originally, of course, a member of the Mark community) "newly married to the cottage which he had himself, with the help of his friends, built upon the waste land of the township in a single night." Among the pieces in the appendix we may notice the agreement for the enclosure and allotment of a "common wood" as recently as 1846, and some notes on the names of townships in Bromfield, where Welsh and English forms are curiously intermixed. In the latter we observe one of the very few slips to be found in Mr. Palmer's work. It is not a fact "that Bures, in Essex, takes its name from a moated mound that may still be seen there." It is "Mount Bures" that so takes it. We hope that Mr. Palmer may meet with sufficient encouragement in his efforts to proceed with his contemplated 'History of Wrexham,' to which the present essay is introductory.

SCHOOL-BOOKS.

Clarendon Press Series.—*Modern German Reader: a Graded Collection of Extracts in Prose and Poetry from Modern German Writers.* Edited by C. A. Buchheim, Ph.D. Part II. (Oxford, University Press.)—The extracts in this reader have been selected and arranged with special care by an eminent teacher. They are all specimens of the best modern German, each complete in itself, suited to the capacity of those who have had some practice in reading the language, and placed in such an order as to produce an agreeable diversity of subject and style. Among those in prose is a charming little comedy in one scene, abounding in a playful and delicate humour not often found in German plays. As Dr. Buchheim remarks, it is both pleasant to read and well adapted for acting. The poetical extracts have been chosen chiefly with a view to recitation, which the editor rightly recommends as an effectual means of learning to speak the language properly. Of the notes it is scarcely possible to speak too highly. The general interpretation of the text and the renderings of idiomatic passages bear marks of an experienced hand. Every possible opportunity is seized for imparting grammatical knowledge and pointing out the advantageous peculiarities of the German language. The usefulness of the book is increased by the addition of an index of the names and topics occurring in the text and notes. A novel feature, but one of dubious advantage, is the

use of the new mode of spelling sanctioned by the Prussian Ministry of Education.

Pitt Press Series.—*Jeanne d'Arc.* By A. de Lamartine. Edited, with a Map and Notes, Historical and Philological, and a Vocabulary, by the Rev. A. C. Clapin, M.A. (Cambridge, University Press.)—Lamartine's life of Joan of Arc, as edited by Mr. Clapin, forms a convenient and useful reading-book for students of French. The subject possesses undying interest, and M. Lamartine is a writer with whom they ought to make acquaintance. Though he is not remarkable for historic accuracy, his style is charming, and his present work is in the main a faithful record of well-attested facts which every one ought to know. Mr. Clapin's notes supply useful historical information, give good renderings of idioms, call attention to exemplifications of grammatical rules, and correctly explain the origin of words. There are a few misprints in the text and omissions in the vocabulary.

Hachette's Illustrated French Primary Readers.—*La Famille de Friguet.* Par Madame J. Colomb. Edited by A. P. Huguenot.—*Mon Oncle et Moi.* Par J. Girardin. Edited by D. Devaux.—*Le Caniche Blanc.* Par L. C. Colomb. Edited by V. J. T. Spiers. (Hachette & Co.)—The first of these little books, intended for little learners of French, is a simple story of two birds and their young, written for children in the familiar French of the present time. The notes explain so much of the text as almost to constitute a translation of it. Some of the renderings are too literal to be very good English. The other two little volumes belonging to "Hachette's Illustrated Readers" are also well suited to children and very cheap. A letter has unluckily dropped out in the first line of the notes to 'The White Poodle.'

Composition Exercises: Leaves from an Inspector's Note-Book. (Griffith & Farran.)—Teachers of English composition will find it greatly to their advantage to make use of this excellent manual. It consists mainly of materials for composition in the shape of 150 short stories, many of which are amusing, some improving, and all interesting. The neat and pointed manner in which they are told is no less admirable than the appropriateness of the matter of which they are composed. In addition to the stories, suitable subjects and hints for composition are supplied. As a practical introduction to the subject nothing can be better than this work.

Longmans' New Readers.—*The Fourth Reader for Standard IV.* (Longmans & Co.)—This Fourth Reader well sustains the high character of its predecessors in the series. The lessons are agreeably varied, and in every way well fitted for the class of readers in view. The notes and exercises in grammar and spelling also furnish the kind of information required for the fourth standard. The book is well illustrated, beautifully printed, and stoutly bound.

First, Second, and Third Coloured Readers. (Cassell & Co.)—The peculiarity of these readers is that, besides containing reading and spelling lessons suitable for infant schools, they are partially illustrated with coloured drawings.

Lessons in French Grammar and Pronunciation for Self-Educators. By Jules Kunz. (Ward, Lock & Co.)—*Key to the Exercises in French Grammar and Pronunciation.* By Jules Kunz. (Same publishers.)—*French-English Pseudo-Synonyms.* By H. Attwell. (Hachette & Co.)—We praised M. Kunz's lessons when they were appearing in 'The Universal Instructor,' and we can recommend them now that they appear in a volume as a clearly written account of the main features of the language. It is much better, of course, to learn French by actual practice; but those who have no way of obtaining a knowledge of it except from books will find M. Kunz's volumes an excellent guide. Prof. Attwell's hints will be serviceable to beginners, and, indeed, to many

people who fancy they possess a good knowledge of French. It is a pity he has not marked the genders.

OUR LIBRARY TABLE.

MR. BOND instituted a valuable improvement when he took advantage of the additional space obtained by the removal of the birds and beasts to South Kensington to fill the galleries of the Reading Room with books which can be readily obtained through the attendants in the daytime, and in the evening are accessible to the readers themselves. For their use *A Catalogue of Books placed in the Galleries of the Reading Room* has been compiled with care and accuracy by Mr. Porter. The choice of the books, a difficult matter, does credit to Mr. Bullen. We may, however, object to one or two of his selections. Quite enough people have a craze for philological absurdities without having the late Mr. Kavanagh's 'Origin of Language' to encourage them. Such a book can only mislead those who do not at once see its absurdity. Again, too much kindness is shown to schoolboys. Messrs. Macmillan's 'Science Primers' are excellent publications, but people who need them should not go to the British Museum. There are also too many school editions of the classics; and 'cribs' of a degraded kind, like the 'Keys to the Classics,' should really not be put on the shelves. Instead of such things Mr. Bullen should find room for books like Weil's 'Sept Tragédies d'Euripide,' Reinach's 'Manuel de Philologie Classique,' Jordan's 'Topographie der Stadt Rom,' and the new lexicon to Homer by Ebeling.

WE have on our table *English Political History, 1880-85*, by W. M. Pimblett (Stock),—*The Co-operative Commonwealth in its Outlines*, by L. Gronlund (Sonnenschein),—*The Life and Speeches of Joseph Cowen, M.P.*, by E. R. Jones (Low),—*Speeches of Lord Randolph Churchill*, edited by H. W. Lucy (Routledge),—*Family Records* (Houlston),—*A Dictionary of Kashmiri Proverbs and Sayings*, by the Rev. J. H. Knowles (Trübner),—*Hebrew Grammar, with Exercises*, by H. L. Strack (Williams & Norgate),—*Solutions of Weekly Problem Papers*, by the Rev. J. Milne (Macmillan),—*Lectures on Philosophy, First Series*, by T. Maguire (Kegan Paul),—*Life on the Farm: Animal Life*, by G. T. Brown (Bradbury),—*Strength and Happiness*, by R. A. Proctor (Longmans),—*The Science of Dress in Theory and Practice*, by A. S. Ballin (Low),—*The Artistic Development of Reynolds and Gainsborough*, by W. M. Conway (Seeley),—*Two Hundred and Twenty-two Antiquities, in or near Penzance*, by the Rev. W. S. Lach-Szyrma (Plymouth, Luke),—*Home Whist*, by R. A. Proctor (Longmans),—*Pastime Papers*, by F. Saunders (Bentley),—*Sunshine and Sea*, by a Country Doctor (Kegan Paul),—*A Crimson Stain*, by Miss A. Bradshaw (Cassell),—*Played Out and Lost*, by Miss Amy Hurlston (L.L.S.),—*With Pack and Rifle in the Far South-West*, by A. Daunt (Nelson),—*The Master of Ralston*, by Miss M. Franc (Low),—*Among the Carbonari*, by G. Stebbing (Hatchards),—*Poor Boys who became Famous*, by Miss Sarah Bolton (Hodder & Stoughton),—*A Voyage to the Fortunate Isles, and other Poems*, by Sarah Piatt (Kegan Paul),—*A Handbook of Poetics for Students of English Verse*, by F. B. Gummere (Trübner),—*Poets of America*, by E. C. Stedman (Chatto & Windus),—*Present Day Tracts*, Vol. VII. (R.T.S.),—*Sermons*, by the late Rev. Lord O'Neill, with Memoir by the Ven. E. J. Hamilton (Kegan Paul),—*Was Lost and is Found*, by the Right Rev. W. Walsham How, D.D. (Gardner),—*Christ's Christianity*, by Count Leo Tolstol (Kegan Paul),—*The Discipline of Christian Character*, by R. W. Church (Macmillan),—*Lectures on Ecclesiastical History*, 2 vols., by W. Fitzgerald, D.D. (Murray),—*Weaver Stephen*, by Joseph Parker, D.D. (Sonnenschein),—and *Storm Signals, Sermons*, by C. H. Spurgeon (Passmore & Alabaster).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bartlett's (E. T.) *Scriptures, Hebrew and Christian*, arranged and edited for Young Readers, Vol. 1, 8vo. 7/6 cl.
 Figgie's (Rev. J. B.) *Salvation from Self*, 12mo. 2/ cl.
 Lloyd's (Rev. J.) *The Book of Joshua, a Critical and Expository Commentary of the Hebrew Text*, cr. 8vo. 7/6 cl.
 Powell's (B. H. Baden) *Christian and its Records, a Brief Statement of Christian Belief*, cr. 8vo. 6/ cl.

Law.

- Sargent's (C. H.) *Ground Rents and Building Leases*, 2/ swd.

Fine Art and Archaeology.

- Willis's (R.) *Architectural History of the University of Cambridge and of the Colleges of Cambridge and Eton*, edited by J. W. Clark, 4 vols. super-roy. 8vo. 128/ cl.

Poetry.

- Barton's (Rev. H.) *Wayside Songs of the Inner and Outer Life*, 16mo. 2/6 cl.

Philosophy.

- Schopenhauer's (A.) *The World as Will and Idea*, translated by R. B. Haldane and J. Kemp, Vols. 2 and 3, 8vo. 32/ cl.

History.

- Ashton's (J.) *Dawn of the Nineteenth Century in England*, Popular Edition, cr. 8vo. 10/6 cl.

Geography and Travel.

- Arnold's (E.) *India Revisited*, reprinted with Additions, Descriptive and Poetical, from 'Daily Telegraph', 7/6 cl.
 Cruise of H.M. Ship *Bacchante*, 1879-1882, compiled from Private Journals, &c., of Prince Albert Victor and Prince George of Wales, Additions by J. N. Dalton, 2 vols. 52/6
 Harley's (Rev. T.) *Southward Ho! Notes of a Tour through Georgia*, 12mo. 5/ cl.
 Mosley's (Rev. J. H. S.) *An Account of a West Indian Sanatorium and a Guide to Barbadoes*, cr. 8vo. 3/6 cl.

- Ward (C. S.) and Baddeley's (M. J. B.) *Thorough Guide Series: South Wales*, 12mo. 3/6 cl.

Philology.

- Moon's (G. W.) *Ecclesiastical English*, being Pt. 2 of 'The Revisers' English', cr. 8vo. 3/6 cl.

Science.

- Ehrstein's (W.) *Nature and Treatment of Gout*, translated by J. E. Burton, cr. 8vo. 3/6 cl.
 Hall (H. S.) and Knight's (S. R.) *Algebraical Exercises and Examination Papers*, cr. 8vo. 2/6 cl.
 International Encyclopedia of Surgery, edited by J. Ashhurst, Vol. 6, roy. 8vo. 31/6 cl.
 Jessett (F. B.) *On Cancer of the Mouth, Tongue, and Alimentary Tract*, 8vo. 10/ cl.
 Semple's (A.) *The Voice Musically and Medically Considered*, 12mo. 3/6 cl.

General Literature.

- Babcock's (W. H.) *Cypress Beach*, cr. 8vo. 3/6 cl.
 Bonwick's (J.) *The British Colonies and their Resources*, 5/ cl.
 Browne's (W. J.) *Key to Mechanics for Junior Students*, 2/6
 Bullock's (Rev. C.) *The Queen's Resolve: "I will be Good,"* roy. 8vo. 2/6 cl.
 Garnett's (Mrs. C.) *Her Two Sons, a Story for Young Men and Maidens*, cr. 8vo. 2/6 cl.
 Ham's (C. H.) *Manual Training the Solution of Social and Industrial Problems*, cr. 8vo. 6/ cl.
 Hardy's (A. S.) *The Wind of Destiny*, 2 vols. cr. 8vo. 12/ cl.
 In the Light of the Twentieth Century, by Innomatus, 2/6
 James (H.) *Works of: Roderick Hudson*, 2 vols. 18mo. 4/ cl.
 Knighton's (W.) *Struggles for Life*, 8vo. 10/6 cl.
 Minto's (W.) *The Crack of Doom*, 3 vols. cr. 8vo. 25/6 cl.
 Norris's (W. E.) *No New Thing*, new edition, 12mo. 2/ bds.
 Panton's (J. E.) *The Curate's Wife*, 2 vols. cr. 8vo. 21/ cl.
 Phillips's (F. C.) *Social Vicissitudes*, cr. 8vo. 6/ cl.
 Skey's (L. C.) *The Perfect Day*, 12mo. 2/ cl.
 Stanford's (H.) *The Otways' Child*, cr. 8vo. 6/ cl.
 Thomas's (A.) *Her Success*, cr. 8vo. 3/6 cl.
 Winter's (J. S.) *Army Society. Life in a Garrison Town*, 6/ Woolson's (C.) *East Angels*, cr. 8vo. 6/ cl.
 Young Marquise (The), by Marius, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

- Stubbe (C.) : *Die Ehe im Alten Testament*, 1m. 50.

History.

- Chevalier (E.) : *Histoire de la Marine Française sous la Première République*, 7fr. 50.
 Saint-Valry (G. de) : *Souvenirs et Réflexions Politiques*, 7fr.

Paleography.

- Chatain (E.) : *Paleographie des Classiques Latins*, Part 4, 15fr.

Philology.

- Abel (C.) : *Einleitung in e. Aegyptisch-Semitisch-Indoeuropaisches Wurzelwörterbuch*, Section 3, and Section 4, Part 1, 10m.
 Schüddkopf (A.) : *Sprache u. Dialekt d. Mittellengischen Gedichtes William of Palermne*, 2m.
 Sophokles Tragödien, erklärt von C. Schmelzer, Vol. 5, 2m. 40.

General Literature.

- Belot (A.) : *Les Cravates Blanches*, 3fr.
 Chavette (E.) : *Le Procès Plotin*, 3fr. 50.
 Hopfen (H.) : *Ein Wunderlicher Heiliger*, 3fr.

LEOPOLD VON RANKE.

It is seldom that sufficient life, health, and industry are granted to a student to enable him to realize fully the aspirations of his youth; yet such good fortune befell Leopold von Ranke. His labours have all tended to the same end; in his long life of over ninety years, as writer and teacher, he has founded a great school of history, and has exercised a powerful influence on the thought of the nineteenth century. His first book, published in 1824, 'Geschichte der

Romanischen und Germanischen Völker,' announced the conception of history which he wished to express. European civilization had a fundamental unity, and was founded on the mixture of Romance and German elements. On the one side were the French, Spaniards, and Italians; on the other side, Germany, England, and Scandinavia. Ranke aimed at exhibiting the fundamental unity which connects the history of these separate states; he wished to show the progress of the great commonwealth of Europe. For this purpose he chose the period beginning with 1494, when the nations of Europe met in the wars of Italy. He continued his European history from 1494 to 1518, when, finding that his canvas was becoming so large as to be unmanageable, he abandoned his original design, so far as its method of execution went, and began a series of histories of separate states. Yet this series was animated by the writer's original idea; it was not the growth of national feeling that attracted him, but the exhibition of the special form taken in each country by the great religious and political movement which spread through Europe in the sixteenth and seventeenth centuries.

If Ranke's earliest writing set forth a large conception of the province of history it set forth also a suggestion of a new method. As an appendix to the 'Geschichte der Romanischen und Germanischen Völker' were printed some remarks "Zur Kritik neuerer Geschichtsschreiber," in which Ranke with incisive clearness criticized all the authorities for the period with which his history dealt. His criticism insisted on the distinction between original authorities and transcribers of gossip. In the case of every writer who came under his survey he aimed at determining judiciously the exact amount of his claim to be regarded as an authority. While doing this he indicated the importance of the great store of diplomatic documents which as yet remained unused by the writers of history. The method which Ranke set forth in his earliest work was the one which he rigidly followed. His object was not so much to rearrange the material which already existed as to sift it and add to it something which was as yet unknown. His works are all founded on independent research among the archives of the various European states, and he first realized the value of the voluminous records of Venetian diplomacy. An objection sometimes raised against Ranke is that he attaches too much importance to purely political documents, and neglects the social and popular side of history. But Ranke's entire conception of history was that of a statesman; he was dealing with the unalterable tendencies of political principles and institutions, and preferred to find these where they were most clearly expressed, in the words and actions of politicians, who were, no doubt, the mouthpieces of popular feeling, but embodied and applied it to actual problems.

At first Ranke was contented to gather a few new facts and to skim a few unknown authorities. Perhaps the book by which he is best known in England, 'The Popes of Rome,' is the least satisfactory and least thorough of his works. It was, however, novel in conception, and set in a new light the period which he has taught us to call "the counter-reformation." But Ranke's views of the obligations of research steadily advanced, and he saw the dangers of picking up something new without an effort to know thoroughly all existing information. His historical workmanship increased in thoroughness as he advanced in years; and he became aware that historical criticism was as necessary for State papers as for the more elaborate writings of a literary historian. The great merit of Ranke is that he popularized the knowledge of historical method, and substituted sobriety of judgment for picturesque representation or hasty generalization. He realized so thoroughly the complexity of human affairs that he made too little allowance for the power of great ideas or the force of enthusiasm.

Perhaps the facts of Ranke's private life account for his merits and his defects. He was simply and entirely a student engrossed in his work. He was never famous as a lecturer, and took no active part in political life. It was an undertaking of unparalleled boldness for a man of the age of eighty-four to begin a 'Universal History.' Yet Ranke has lived to finish six volumes and bring his work to the beginning of the Middle Ages without any sign that his natural force was abated. He seems to rejoice in painting freely on a large canvas, and employing the principles which he has discovered by laborious work on a small scale for the explanation of the great movements of the ages.

In carrying out his conception of history according to the method laid down for himself Ranke rose entirely above prejudice, and had no other aim than the discovery of the truth. He had no need of an assumption of judicial impartiality; nor does he care to point the moral of the facts which he relates. There is no trace of the writer's individuality on his pages. He does not stand by and record what he sees like an intelligent spectator; rather, as he beholds the conflict of mighty elemental forces, all notion of a personal or partial application of the results entirely disappears. He is too profoundly impressed by the magnitude of the events to wish to impair their force by any comments. The writer stands to one side that the facts themselves may speak. His style has the highest artistic merit of unconsciously adapting itself to his subject, and is always inspired by the dignity which arises from the greatness of his conception.

The influence of a great historian on political thought and practice is always great, but its extent can only be seen in the future. Ranke formed a large historical school in Germany, which has worked with brilliant success according to its master's traditions, as the names of Waitz, Sybel, and Giesebrecht sufficiently show. The example of Germany has spread to France, where a school of serious historians is gradually taking the place of brilliant pamphleteers. In England, perhaps, the insularity of our politics has prevented Ranke's influence from being so great as it has been on the Continent—at all events, his 'History of England' has not attracted the attention which might have been expected. But the work of Bishop Stubbs and Mr. Gardiner has raised up a class of historical students who are familiar with Ranke's method, and there are many signs of the rise of a strong school of scientific historians amongst ourselves. Ranke's work has not only been valuable in itself, but has been fruitful in raising the standard of all historical study. To Ranke must be assigned the merit of having raised history to the level of a science, and he will always stand prominently forward as the great historian of the nineteenth century.

MILTON'S TRACT ON DIVORCE.

28, Argyle Square, W.C.

THE following extract from the 'Heresiography' of Ephraim Pagitt, published May 8th, 1645, is, I believe, the first book reference to Milton's tract on divorce. As it is not mentioned in Masson's 'Life of Milton,' it seems deserving to be put on record in your paper. Pagitt, in his epistle dedicatory, says:—

"We have Atheists too many..... They preach, print, and practise their heretical opinions openly: for books, *vide* the bloody Tenet, [by Roger Williams?] witness a tractate of divorce in which the bonds are let loose to inordinate lust."

Milton's 'Doctrine and Discipline of Divorce Restored' was published, without licence, August 1st, 1643, and a second edition, with his own name, was issued February 2nd, 1644. No other work to which the reference could apply is to be found mentioned in Watt's 'Bibliotheca Britannica,' or is known to Dr. Garnett or Mr. Fortescue, of the British Museum Library.

JOSEPH MAZZINI WHEELER.

THE BRITISH MUSEUM NEW CLASS CATALOGUE.

As we mentioned three weeks ago, the Trustees of the British Museum have now ready for issue the 'Subject Index of the Modern Works added to the Library of the Museum in the Years 1880-85.' This new catalogue, which forms a nearer approximation to a general index of current literature than has yet been attempted, has been compiled by Mr. G. K. Fortescue, Superintendent of the Reading Room. Though intended chiefly for the use of students, it may claim to fulfil a wider purpose, as it will save an infinity of labour to all who may find it necessary to consult the national library. With the exception of Mr. Anderson's 'Catalogue of British Topography,' the present publication is the only attempt that has yet been made to supply the library of the Museum with a class catalogue. Hitherto readers have been compelled first to find out for themselves what books have been written on any given subject in which they were interested, and then to hunt for them under the names of their respective authors in the 'General Catalogue.' With the exception of works in the Slavonic, Hungarian, and Oriental languages, this index contains all the new books which have been added to the library since the system of printing was introduced on the 1st of January, 1880. It is designed to supplement, and not in any way to supersede, the 'General Catalogue'; consequently no personal names will be found amongst the headings, nor has the heading Bible, which would have been one of the largest and most important, been reproduced from the 'General Catalogue.' Novels, tales, plays, and poems have also been omitted. But, as it stands, it is the largest classified catalogue of general literature in existence, and contains a list of about 40,000 books arranged under different subjects.

It may be well briefly to point out the general system of arrangement which has been followed throughout the work. The headings and sub-headings are in strictly alphabetical order, precedence being given under each heading to the larger or more important works, and all books being as far as possible grouped together according to their language, in the following order: English, French, German, Italian, Dutch, Danish, Swedish, Spanish, and Portuguese. There are, however, some deviations from this system of arrangement; for example, in the history of each country the titles follow each other in chronological sequence, irrespective of language. Incidentally the catalogue gives a good deal of information as to the direction which the literature of different countries tends to take. As illustrating the great labour and research involved in the preparation of the catalogue, it may be mentioned that the heading Education—one of the longest in the index—fills no fewer than twenty-seven columns, and contains nearly 1,500 books, which are very equally divided between England, France, Germany, and Italy. Another lengthy subject-heading is Temperance, respecting which it is singular to note that every one of the two hundred entries or upwards relates either to England or to the United States. With regard to a third heading, that of the Jews, future generations may marvel to see page after page occupied with pamphlets and books—many of them of a most voluminous character—for and against the Anti-Semitic movement. Forestry and Trees is another heading which is likely to prove of great service. National headings are exemplified by such a subject as that of France, which takes up thirty-two columns, and includes works catalogued under numerous sub-headings, as Army, Codes, Colonies, Constitution, Finance and Taxation, History (including provincial histories), Law, Manners and Customs, Police, Politics, Social Life, Trade, &c. Amongst other valuable and interesting headings which concentrate a vast and varied amount of information may be mentioned Freemasonry, Gardening, Hygiene, Hymns, Japan, Latin Language, Law, Lepi-

doptera, London, &c., down to the last letter of the alphabet. The article on India is especially full and comprehensive, embracing every subject relating to the country and the people. While the work proves the ability and industry of its compiler, Mr. Fortescue, it also shows that the Trustees are anxious to make the treasures of the great library of easy access.

SALE.

THE sale of the small but choice library of books and manuscripts formed by the late Mr. Samuel Addington took place at the rooms of Messrs. Sotheby, Wilkinson & Hodge on Monday and Tuesday last. Amongst the more important articles were two Latin Bibles written on vellum in the thirteenth century, and ornamented with initial letters historiated with figures; one sold for 200*l.* and the other for 140*l.* Edward VI.'s Second Book of Common Prayer, rigidly suppressed on account of the rubric to the Communion Service declaring kneeling is not adoration, 68*l.*, having been purchased in 1864 for 45*l.* 3*s.* Autograph Signature of Bunyan in Hayne's Life of Luther, 46*l.* Gospels in Anglo-Saxon and English, edited by J. Foxe for Archbishop Parker, 26*l.* Horæ B. Mariæ Græce, printed in 1497 by Aldus, with Melancthon's autograph, 40*l.*; Horæ B. Mariæ, MS. on vellum, with beautiful miniatures, said to be the prayer-book used by Mary, Queen of Scots, on the scaffold, 127*l.*; another MS. Horæ, formerly belonging to Margaret of Anjou, wife of Henry VI., 241*l.* 10*s.*; other MS. Horæ with illuminations, 48*l.*, 53*l.*, 42*l.*, and 40*l.*; Horæ with woodcuts by G. Tory, 113*l.* and 60*l.* La Fontaine, Contes, édition des Fermiers Généraux, 30*l.* Lysons's Bedfordshire (Mr. Addington's native county), illustrated, 38*l.* Misæ Varie, MS. on vellum, with six miniatures, 27*l.* 10*s.* Officium B. Mariæ, MS. on vellum, with miniatures, 43*l.* Poliphili Hypnerotomachia, 25*l.* Psalterium, MS. on vellum, with Anglo-Norman illuminations, 80*l.* Quarles's Divine Poems, a beautiful specimen of English binding in the seventeenth century, 23*l.* Shakespeare's Plays, title inlaid, first edition, 280*l.*; third edition, 130*l.*; and fourth, 23*l.* 10*s.* Stuart Family Effigies, 65*l.* Thomæ de Aquino Prima Pars Secundæ Partis Summæ Theologiæ, printed in 1478 at Venice, on vellum, 110*l.* Wilmot's Comedy of Three Ladies of London, 20*l.* Walpole's Description of Strawberry Hill, author's own copy with his autograph additions, 36*l.* Warner's Albion's England, 52*l.* Four rare works respecting women, by Swetnam and others, 94*l.* Four unique treatises of Wycliffe, 133*l.* The entire sale (674 lots, many being modern books of little value) produced 3,522*l.* 8*s.*

THE LONDON LIBRARY.

THE forty-fifth annual general meeting of this society took place on Thursday in the reading-room in St. James's Square. The report of the Committee showed an increase in the number of members and undiminished financial prosperity. The addition to the shelves of nearly 4,000 volumes of various sizes and value seemed to justify the large expenditure of 1,112*l.* on books, while the lively movement of these and other works among the subscribers is testified by the return that 110,982 volumes have been issued in circulation. Among the important additions are the 'Collection made by Aguirre of the Councils held in Spain and the New World,' 6 vols., folio; Britton's 'Architectural Antiquities and English Cathedrals,' 12 vols., 4to.; Creeny's 'Facsimiles of the Monumental Brasses of the Continent of Europe,' folio; Doyle's 'Official Baronage of England,' 3 vols., 8vo.; Hodgson's 'History of Northumberland,' 7 vols., 4to. (Mr. Leonard Hartley's copy); Hogarth's 'Works,' atlas folio, 1821; Victor Hugo, ('Œuvres,' édition définitive, 47 vols., 8vo.; Naville, 'Das Aegyptische Todtenbuch der 18 bis 20 Dynastie,'

2 vols., folio; and the 'Laurentian MS. Facsimile of Sophocles,' with an introduction by E. M. Thompson and R. C. Jebb, folio.

Vacancies in the list of officers caused by the death of Lord Houghton and Archbishop Trench were filled up, the appointments already announced being duly confirmed. A vote of thanks to Sir Henry Barkly, Vice-President, who occupied the chair, closed the proceedings.

Literary Gossip.

MESSRS. BURNS & OATES have in the press a volume by Mr. Wilfrid Ward, entitled 'The Clothes of Religion: a Reply to Popular Positivism.' Cardinal Newman, writing to the young author—a son of his old friend "Ideal" Ward—says:—

"My dear Wilfrid Ward,—Thank you for your letter, which was very acceptable to me. I have read your article with great interest and like it much, but my brain works so slowly and my fingers are so stiff that writing is a difficulty and a trial to me. I should say that the theories of Mr. Spencer and Mr. Harrison have such hearing and acceptance from the public as to need an answer, and that your answer to them is unanswerable. But in saying this, I am not paying you so great a compliment as it appears to be at first sight—for I say so from the impatience I feel at able men daring to put out for our acceptance theories so hollow and absurd. I do not know how to believe that they are in earnest, or that they preach the Unknowable and Humanity except as stop-gaps while they are in suspense and on the look-out for the new objects of worship which Sir James Stephen thinks unnecessary as well as impossible. I, then, am too impatient to refute carefully such theorists. If it was to be done, it required to be done with both good humour and humour as you have done it. You have been especially happy in your use of Mr. Pickwick, but this is only one specimen of what is so excellent in your article. It tires me to write more.—Very sincerely yours, J. H. CARD. NEWMAN."

THE same publishers are about to issue, in two volumes, a life of the late Frederick Lucas, M.P., written by his brother, Mr. Edward Lucas. Mr. Frederick Lucas, who was a convert from Quakerism to the Roman Church, and a near connexion of Mr. John Bright, devoted his considerable journalistic capacity to the service of his new friends, and established the *Tablet* newspaper, which was in his hands the organ politically of O'Connell and the Repealers. Then, as now, English influence at Rome was brought to bear against the Irish agitation, and Mr. Lucas was commissioned by the late Pontiff to draw up for his information a "statement" of the Irish case. This he did in a MS. occupying two hundred pages of foolscap. A copy of this document has been ever since in the hands of Sir C. Gavan Duffy, who intended a year or two ago to publish it, but relinquished that plan on hearing of the forthcoming biography of Mr. Lucas, in which it will now appear.

THE late Leopold von Ranke, though an indefatigable student, was fond of going out into society, where his high spirits and conversational powers rendered him welcome. It is on record that, being once invited to lunch with the King of the Belgians, he made himself so agreeable at table that the party remained seated, listening to his talk, till they were told that it was time to dress for dinner. Such a triumph, inasmuch as it was gained over court etiquette, was a

greater effort of genius than the similar feat which is recorded of Macaulay.

VON RANKE, who carried on his literary work with inflexible regularity, never allowed himself to be interfered with by correspondence. In the course of one of his visits to England he expressed himself strongly on this head to a friend who was in the habit of devoting a couple of hours daily to letter-writing. "Doing that amount of composition," he said, "regularly and carefully every day, you might produce two good octavo volumes in the year."

BJÖRNSTJERNE BJÖRNSSON, the Norwegian poet, who has been living in Paris for the last three years, returns this week to his home in the Norwegian mountains. He intends to devote himself wholly to literary work on his return home and to avoid taking any active part in the public and political affairs of the country, to which he gave so much of his time during the late constitutional conflict.

GENERAL CHESNEY is said to be the author of 'Newry Bridge; or, Ireland in 1887,' reprinted from the *St. James's Gazette* by Messrs. Blackwood.

MESSRS. MACMILLAN & Co. will publish on Tuesday next the 'Cruise of H.M.S. *Bacchante*,' narrated from the journals and letters of Prince Albert Victor and Prince George of Wales, and edited with additions by Canon Dalton. The work will be in two handsome volumes, with numerous illustrations, maps, and plans.

The same publishers will issue almost immediately 'Eight Lectures on the Methods of Historical Study,' delivered at Oxford by Prof. Edward A. Freeman; 'The Lettsomian Lectures on Disorders of Digestion,' by Dr. Lauder Brunton; and a new volume by Canon Westcott, entitled 'Christus Consummator: some Aspects of the Work and Person of Christ in relation to Modern Thought.'

An English translation of 'Frederick Ozanam's Letters,' with a connecting sketch of his life, is announced by Mr. Elliot Stock.

MESSRS. W. H. ALLEN & Co. will bring out shortly a new work by Capt. H. W. Norman, entitled 'Colonial France: its History, Administration, and Commerce.'

A TRANSLATION of Wm. Gerard Hamilton's 'Parliamentary Logic,' with a preface by M. Joseph Reinach, is to be published by Charpentier. This manual for the use of "old parliamentary hands," by the famous "single speech" Hamilton, has not been reissued in England since its posthumous publication in 1808.

THE 'Catalogue of the Hebrew MSS. in Oxford (the Bodleian and the College Libraries),' by Dr. A. Neubauer, containing the description of more than 2,600 codices with an atlas of forty facsimiles, illustrating the various characters of rabbinical writing, was approved for publication last week by the Delegates of the Press. It is hoped, therefore, that this long-expected catalogue will see the light in the course of the next month. The facsimiles are nearly all accompanied by transcriptions, so as to enable students to make themselves acquainted with rabbinical MSS. written in various countries. In order to render this costly book

more accessible the Delegates have allowed the sale of the catalogue and the atlas separately.

DR. WHITLEY STOKES will edit for the "Anecdota Oxoniensia" series, with translation, glossarial index, &c., the lives of nine saints—Patrick, Brigit, Colmeille, Senan, Finnén, Finchu, Brenainn (the famous Brandan of so many legends), Mochua, and Ciaran—from the Duke of Devonshire's MS. the 'Book of Lismore,' written about 1460 A.D.

WE hear that the publishers and booksellers in Berlin have organized a movement to suppress the practice of underselling, which seems to be rife in Germany, and many of the leading houses in the trade, not only in Berlin, but also in Leipzig, have given in their adherence to the effort which is being made. The course suggested to achieve the object in view seems to be similar in character to that pursued in this country on various occasions to check underselling, but always without success.

MR. BARNETT SMITH contributes to Cassell's 'Dictionary of Men and Women of the Nineteenth Century' (edited by Mr. Lloyd Sanders) the political biographies of Bright, Cobden, Gladstone, and Earl Russell; and the literary biographies of Southey, Hood, and Moore.

THE June number of *Merry England* will contain a hitherto unpublished article by the late Augustus Welby Pugin. Under the title of 'Why this Waste?' the reviver of Gothic architecture in England vigorously takes to task those who were reluctant to lavish large sums of money on ecclesiastical buildings.

MR. WILLIAM MORRIS has recently issued in the *Commonweal* the eleventh section of his poem 'The Pilgrims of Hope,' in which the hero arrives at Paris with his wife and Socialist friend at the time of the Commune.

SIR CHARLES GAVAN DUFFY has in the press a work entitled 'The League of the North and South,' a recent episode in Irish history, 1850, 1855, which will be shortly published by Messrs. Chapman & Hall.

A PUBLIC meeting has been held in Kilmarnock to organize a demonstration there on August 7th in celebration of the anniversary of the publication of the first edition of Burns's poems.

MESSRS. W. H. ALLEN & Co. have in the press a new work by Mr. Stuart Glennie, giving an account of his recent travels and studies in Northern Greece (Albania, Thessaly, Macedonia, and the islands of the Ionian and Thracian Seas).

PROF. P. DE NOLHAC, of the *École des Hautes Études* at Paris, claims to have discovered the autograph manuscript of Petrarch's 'Canzoniere' in the Library of the Vatican. He identifies No. 3195 in that collection as the autograph MS. which was in the hands of Cardinal Bembo, and was employed for the Aldine edition of 1501.

THE death of Von Ranke has been quickly followed by that of Prof. G. Waitz. He was born in 1813 at Flensburg, in Sleswick. He became an active collaborator in Ranke's 'Annals,' and in the 'Monumenta Germanie Historica,' edited by M. Pertz. Prof. Waitz was engaged for several years

in exploring the archives of Copenhagen, Lyons, Montpellier, Paris, &c. Professor at Kiel in 1842, and afterwards at Göttingen in 1875, he succeeded M. Pertz as director of the publication of the 'Monumenta Germanie Historica.' His best-known works are his 'History of the German Constitution,' in eight volumes, 1843-78; and his 'History of Sleswick and Holstein,' 1851-1854.

IT seems that the total collections for the Fritz-Reuter-Denkmal amount to about 20,000 marks. This sum is not sufficient for the execution of the three objects proposed—the foundation of a Fritz-Reuter-Stiftung, and the erection of monuments in Neu-Brandenburg and Stavenhagen. Hence the first object, the foundation of a Reuter fund for the promotion of the study of Platt Deutsch, has to be given up, and the capital in hand will be devoted to the erection of a full-length statue in Neu-Brandenburg and the placing of a bust in some public building in Stavenhagen.

THE Swedish educational writer and theologian Dr. Johan Frans Akerblom died at his parsonage of Folkerna on the 17th inst. He was born in 1806. He was one of the founders, and the most energetic supporter, of the folk-school system (*folkskolerörelsen*) in Sweden.

A WEEKLY official journal, entitled *Kwanjo Shups*, has recently made its appearance at Seoul, the capital of Corea. It is published in mixed Chinese and Korean characters.

A CORRESPONDENT of the *Judische Wochenschrift* says that Signor A. Hoepli, the Milan bookseller, possesses a MS. of Maimonides's ritual work entitled 'Mishneh Thorah,' which the famous Don Isaac Abrabanel (fifteenth century) acquired for 30,000 (?) ducats, and which was believed at that time to come from Maimonides's library. More details are promised about this valuable MS.

ACCORDING to Trübner's *Record*, the poems of Abd ul Hak Hamid, the secretary of embassy here, which were published at Constantinople last year, are being sold in London. It may be observed that Turkish books are about the cheapest in Oriental literature. A volume of the 'Kawaid-i-Osmani,' by Ahmed Jevdet Pasha, published lately, sells for two shillings.

THE *Wiener Allgemeine Zeitung* has an account of a manuscript work which the Archduke Joseph has submitted to the Budapest Academy of Sciences. It is a grammar of the Gipsy language, entitled 'Romanoesibakero Sziklaaibe,' upon which the prince has been at work for some time, and the whole of which he has written out with his own hand. It is divided into thirteen sections. The first eight deal with the alphabet and the parts of speech. There are sections on the word-building, the dialectic variations, and other peculiarities of the "Zigeuner" speech. The whole is closed with a specimen of a comparative dictionary of the language.

GUSTAV FREYTAG will celebrate his seventieth birthday on July 13th.

SCIENCE

CLIMATE AT KILLARNEY, CO. KERRY.

Ramliton, May, 1886.

FROM the paper reported in the *Athenæum*, May 8th, as read before the Meteorological Society on the above subject, it would appear as if the climate of Killarney was exceptionally severe. This, however, is not the case. In the winter of 1854-55 I was stationed at Castle-town, Bearhaven, and had to go up to Dublin. The usual route was *via* Pantry and Bandon to Cork, but I learned that at Dunmanway, between these two places, there was such excessive snow that the route was impassable. I therefore posted across the mountains, *via* Kenmare, to Killarney, and it was fifteen days afterwards that my letter written when leaving Bearhaven reached Dublin *via* Dunmanway, although on my return I learned that the route *via* Killarney was not for a day impeded. At that time the people about Killarney seemed scarcely to know what snow was. They saw it on Mangerton and the Reeks, but they rarely had it in the low country about the lakes; they had, however, lots of rain, yet not so much as at Killaloe and other places on the Shannon. I saw Killarney in snow that year, 1855; few other people have had the same good fortune. In 1856 there was heavy snow in Ivaragh promontory, to the westward of Killarney, but at the lakes there was scarcely any.

G. H. KINAHAN.

ANTHROPOLOGICAL NOTES.

DR. GARSON has rendered a great service to science by inducing the French and German anthropologists to agree with him upon an international cephalic index. It is hardly necessary to point out that if they had been left to approach each other an agreement would not easily have been arrived at, and the credit of bridging over the distance between the two great centres of anthropological study is, therefore, entirely due to our English anthropologist. Dr. Garson's scheme has been expounded to the Society of Anthropology of Paris by Dr. Topinard, and adopted by that society. An agreement to use it has also been signed by a large number of German anthropologists. It will doubtless be cordially accepted by the anthropological societies at Madrid and elsewhere. A question of great difficulty and delicacy has thus been finally set at rest. Full details on the matter will be given in the *Journal of the Anthropological Institute* in August next.

The *Journal of the Institute* for May contains the President's anniversary address and other papers. Mr. Galton stated to the members the nett results of his inquiries into the subject of hereditary stature, taken up from the stage which they had reached when he delivered his address at the Aberdeen meeting of the British Association, omitting the details of technical work contained in the paper read by him at the Royal Society. By a simple working model he illustrated the principle of regression towards the level of mediocrity, which he holds to exist not only in the relation of parent and child, but in every other degree of kinship as well. For this purpose he adopts as constants 68.25 inches as the mean height of our race, and 1.08 as the equivalent in male stature of the height of the female parent or other kinswoman. He referred in terms of eloquent admiration to "the wonderful form of cosmic order expressed by the law of error. A savage, if he could understand it, would worship it as a god."

Mr. Lewis gives in the same *Journal* an account of three stone circles in Cumberland, viz., Long Meg and her Daughters, the Druid Stones near Keswick, and the Sunken Kirk at Swinside, which adds many particulars to those recently given by Mr. Lukis in his report to the Society of Antiquaries. Mr. Lewis finds in all these circles evidence in favour of his theory that they were

constructed with special reference to neighbouring summits in the north-east and other directions. Indeed, it was by acting on this theory that he was able, by inquiry among ancient inhabitants, to restore the lost memory of missing stones belonging to the Long Meg group.

Dr. Munro's paper on the archeological importance of ancient British lake dwellings and their relation to analogous remains in Europe seeks to establish an ancestral connexion between the Celtic crannog-builders of Ireland and Scotland and the lake dwellers of Switzerland and elsewhere in Central Europe. Mr. Crombie's ingenious paper on the game of hopscotch traces its development out of the ancient labyrinthine and other games of the Roman boys, modified by Christianity and converted into an eschatological allegory.

Excellent ethnological papers are contributed by Mr. Man, on the inland tribe of Great Nicobar; by Mr. Howitt, on the migrations of the Kurnai ancestors over Australia; and by Mr. Bent, on insular Greek customs.

Mr. Galton's system of composite photography has been applied by Dr. J. S. Billings, of the War Department, Washington, to four series each of six skulls, of the Sandwich Islanders, ancient Californians, Arapahoe Indians, and Whittaw Indians respectively. A composite has been made of each set of six in five different positions to the scale of half the natural size. A full description is to appear in the next volume of *Transactions of the National Academy of Sciences*.

Dr. Garson has been elected a foreign correspondent, and Madame Clémence Royer an honorary member, of the Society of Anthropology of Paris. The president for the present year is M. Letourneau.

ASTRONOMICAL NOTES.

MARS and Jupiter are now the only large planets visible in the evening. Throughout next month they will be near the common boundary of the constellations Leo and Virgo. Mars will pass very near the star β Virginis on the 23rd, and the conjunction of the two planets will take place on the morning of the 28th, when Mars will be less than a degree to the south of Jupiter.

The Annual Visitation of the Royal Observatory, Greenwich, will be held on Saturday next, June 5th.

Dr. H. Oppenheim, of Berlin, has published in *Ast. Nach.* No. 2730 a new calculation, from observations extending over ten days, of the orbit of comet α , 1886, discovered by Mr. Brooks on the 27th of April. It appears from this that the comet will pass its perihelion on the morning of the 8th of June at the distance from the sun of 0.28 in terms of the earth's mean distance; and that the plane of its orbit is very nearly perpendicular to the ecliptic. The comet continues to approach the earth and to increase in apparent brightness, but is no longer above the horizon during any part of the night.

SOCIETIES.

ROYAL.—May 20.—Prof. G. G. Stokes, President, in the chair.—The following papers were read: 'Relation of "Transfer-Resistance" to the Molecular Weight and Chemical Composition of Electrolytes,' by Dr. Gore; 'A Study of the Thermal Properties of Ethyl Oxide,' by Profs Ramsay and Young; 'On the Lifting Power of Electro-magnets and the Magnetization of Iron,' by Mr. S. Bidwell; and 'On the Working of the Harmonic Analyzer at the Meteorological Office,' by Mr. R. H. Scott and Mr. R. H. Curtis.

GEOGRAPHICAL.—May 24.—Anniversary Meeting.—The Marquis of Lorne, President, in the chair.—The following gentlemen were elected Fellows: Lord E. Cecil, Col. R. C. Brook, Capt. A. S. Thomson, Dr. W. R. Henderson, Messrs W. T. Arnold, A. F. Baillie, S. G. Jones, R. T. Litton, T. Mackay, E. Nunn, D. G. Pinkney, J. B. Scriven, R. Sewell, T. C. Walker, H. B. de la P. Wall.—The following gentlemen were elected as Council and officers for 1886-87: President,

Right Hon. Lord Aberdare; Vice-Presidents, F. Galton, General R. Strachey, Sir R. Alcock, the Marquis of Lorne, Major-General Sir H. C. Rawlinson, and Sir J. Hooker; Treasurer, R. T. Cocks; Trustees, Sir B. H. Ellis and Sir J. Lubbock; Secretaries, C. R. Markham and D. W. Freshfield; Foreign Secretary, Lord A. Russell; Councilors, Sir H. Barkly, W. T. Blanford, Admiral L. Brine, Hon. G. C. Brodric, J. A. Bryce, Canon G. Butler, Col. Sir J. U. B. Champaign, Major-General A. C. Cooke, Col. Sir F. W. De Winton, Col. J. A. Grant, Major-General Sir F. J. Goldsmid, Admiral Sir F. L. McClintock, C. Mackenzie, E. D. Morgan, C. E. Peek, S. W. Silver, Col. G. E. Stewart, General Sir C. P. B. Walker, Sir T. F. Wade, Capt. W. J. L. Wharton, and General J. T. Walker.—The Founder's Medal was awarded to Major A. W. Greely, commander of the United States Arctic expedition of 1881-4, for having so considerably added to our knowledge of the shores of the Polar Sea and the interior of Grinnell Land: the first through the exploration of the late Lieut. Lockwood along the northern coast of Greenland as far as 83° 23' 48" N., being the nearest to the Pole ever attained, and the second by his own explorations into the interior of Grinnell Land, together with the journey across it to the Western sea by Lieut. Lockwood; also, for his admirable narrative of the expedition which he has just given to the world.—The Patron's Medal to Signor Guido Cora, for his important services as a writer and cartographer in advancing geographical knowledge, promoting the study of geography, and defining its position as a science; for his well-known publication *Cosmos*, which for twelve years has greatly aided the progress of geography; and for his valuable map of Italy, in which the topographical and hydrographical work of his Government are embodied for the first time.—The Murchison Grant for 1886 to the brothers F. and A. Jardine, for their remarkable journey overland to the settlement of Somerset at Cape York (Queensland) in May, 1864, to March, 1865, during which they solved the question of the courses of the northern rivers emptying into the Gulf of Carpentaria, and definitely ascertained the area of the York Peninsula adapted for pastoral occupation.—and the Back Grant for 1886 to Sergeant David L. Brainard, in recognition of the effective services rendered by him during the various explorations carried out by the American Arctic expedition of 1881-4.—The annual address on the progress of geography during the year was delivered by the President.

BRITISH ARCHEOLOGICAL ASSOCIATION.—May 19.—Mr. G. R. Wright in the chair.—The progress of the arrangements for holding the congress at Darlington and Bishop Auckland in July was reported.—Mr. J. M. Wood described the curious underground passages at Leigh Priory, Essex. Some of them are 6 ft. high. They are constructed of red brick of fifteenth century date, and are evidently sewers of the monastic buildings. One passage is over 600 ft. in length.—Mr. J. T. Irvine exhibited a drawing of the Norman font at Wansford, which is covered with a series of figures within niches.—Miss Turner exhibited a vase of Mexican pottery of early date.—A paper was read by Mr. W. de Gray Birch 'On the Sculptured Slabs in the Choir Aisle of Chichester Cathedral.' These were found in 1829, and are said to have been brought from the old cathedral of Selsey. The style of the figures carved upon them indicates, however, that they are no older than the present building. The slabs are formed of a number of stones built up and carved in position. The present appearances indicate that the stones have become displaced, for while two figures of Lazarus are visible, there would be but one if the stones were arranged correctly. The paper concluded with suggestions for ingenious rearrangement of the sculptures.—A paper was then read by Mr. R. Howlett 'On the Alleged Destruction of Ancient MSS. in the Sixteenth Century.' Bishop Bayle's statement that ships full of MSS. were sent abroad at the dissolution of the monasteries was questioned, and held to be an exaggeration. No historical work of any rank is lost, the old chronicles are extant, and almost all those that are referred to by old writers are still in existence. Of the chronicle of William of Newburgh, for instance, eleven copies are mentioned as having existed; two of these only are lost. The histories mentioned in the Rievaulx Abbey list can all be traced. Turning to a large series of fragments of MSS. which have been collected by Mr. C. Brent, and which were exhibited, recovered from backs of books and such like, the lecturer showed that not a fragment of any MS. of historical importance was to be found in the collection, although the whole series represented a vast number of MSS. which had been destroyed. Many of the fragments were of much interest, and one was a portion of a ninth century copy of Pudentius. Others on paper were an Italian notary's documents dated 1345. The loss of historical MSS. had been greater proportionately

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on the Continent than in England, and damp had been a worse enemy than man.—The third paper was descriptive of the remarkable prehistoric vessel found at Brigg, and was read by Mr. L. Brock. It was accompanied by photographs and drawings.

NUMISMATIC.—May 20.—Dr. J. Evans, President, in the chair.—Mr. C. M. Compton-Roberts and Mr. E. Shorthouse were elected Members.—Mr. Montagu exhibited a pattern in gold of the QVATVOR MARIA VINDICO farthing of Charles II.—Mr. Trist exhibited a gold coin of the Emperor Frederick II. as King of Sicily, A.D. 1228-1250, with the inscription FREDERICVS . CESAR . AVG . IMP . ROM . and with an eagle on the reverse.—Mr. Durlacher exhibited a two-guinea piece of Queen Anne in a remarkably fine state of preservation.—Mr. Webster exhibited a gold stater of Antiochus the Great with a figure of a seated Apollo on the reverse.—Mr. Head read a paper, by M. J. P. Six, of Amsterdam, 'On the Era of Tyre, B.C. 275-4, in which he showed that Tyre dated her autonomous silver coins of Attic weight at first according to the Seleucid era (B.C. 312), and then for a few years according to her own era (B.C. 275-4). The subsequent coins of Tyre bore the inscriptions ΠΡΩΤΕΥΟΝ ΒΑΣΙΛΕΥΣ (B.C. 266-261) and ΠΡΩΤΕΥΟΝ ΣΥΡΙΕΡΟΣ (B.C. 261-228), dated according to the reigns of the Ptolemies II. and III. In B.C. 228-7 the era of Tyre was again reverted to, and the coins of Ptolemies IV., V., and VI. furnish an almost complete series of dates ending in B.C. 129, the very year in which the series of the dated coins of the Seleucids struck at Tyre began.—A discussion followed, in the course of which Mr. R. S. Poole stated that he considered that M. Six had succeeded in clearing up one of the most obscure points in Egyptian numismatics by his discovery that the Ptolemaic coins dated according to an era hitherto unknown were in reality dated by the Tyrian era.—Dr. Evans and Mr. Head fully concurred in the new classification proposed by M. Six.

ZOOLOGICAL.—May 18.—Prof. W. H. Flower, President, in the chair.—Mr. C. W. Rosset exhibited a series of photographs taken during his recent visit to the Maldiv Islands, and made some remarks on the zoological collections obtained during his expedition.—Mr. P. Crowley exhibited some pupae of nocturnal Lepidoptera from Natal, and read some notes which proved that they were subterranean.—Mr. J. Whitaker exhibited a specimen of Wilson's phalarope, said to have been obtained at Sutton Ambian, near Market Bosworth, in Leicestershire.—Letters and communications were read: from Dr. A. B. Meyer, on the known specimens of King William III's bird of paradise (*Rhipidornis giglicinctus*), and remarking on a fourth specimen which had been recently obtained by the Dresden Museum, by Mr. F. E. Beddard, on some new or little-known earthworms, together with an account of the variations in structure exhibited by *Perionyx excavatus*, and by Mr. Slater, on the species of wild goats and their distribution. Mr. Slater recognized ten species of the genus *Capra*, distributed over an area extending from Spain to Southern India, and from Central Siberia to Abyssinia.

METEOROLOGICAL.—May 19.—Mr. W. Ellis, President, in the chair.—Mr. L. T. Cave and the Rev. C. Malden, M.A., were elected Fellows.—The following papers were read: 'The Severe Weather of the Past Winter, 1885-6,' by Mr. C. Harding. The whole winter was one of exceptional cold, from the long period of frost and the persistency with which low temperature continued. In the south-west of England there was not a single week from the commencement of October to March 21st in which the temperature did not fall to the freezing point. In many parts of the British Islands frost occurred in the shade on upwards of sixty nights between the beginning of January and the middle of March, and during the long frost, which commenced in the middle of February and continued until March 17th, the temperature fell below the freezing point in many places on more than thirty consecutive nights. At Great Berkhamstead frost occurred on the grass on seventy-three consecutive nights, from January 8th to March 18th. The winter of 1885-86 was the only one in which there was skating on the water of the London Skating Club in Regent's Park in each of the four months December to March since the formation of the club in 1830, and there are but four records of skating in March during the fifty-six years, and none so long as in the present year. The total range of the temperature of the Thames at Deptford from January 8th to March 20th was only 6°, whilst from March 1st to 19th the highest temperature was 36° 5 and the lowest 35°. The temperature of the soil at the depth of 1 ft. was generally only about 2° in excess of the air over the whole of England, and from March 1st to 17th the earth was colder than usual by amounts varying from 6° 3 at

Lowestoft to 8° 5 at Norwood.—Description of an Altazimuth Anemometer for recording the Vertical Angle as well as the Horizontal Direction and Force of the Wind, by Mr. L. M. Casella. The author describes an anemometer he has made which records continuously on one sheet the pressure, direction, and inclination of the wind.—Earth Temperatures, 1881-85, by Mr. W. Mariotti. This is a discussion of the observations of the temperature of the soil at various depths below the surface which have been regularly made at 9 A.M. at several of the stations of the Royal Meteorological Society during the past five years. The results show that the temperature of the soil at one foot, at nearly all the stations in the winter months, is almost the same as that of the air, while in the other months of the year the temperature of the soil is higher than that of the air, except at the London stations.—Note on the Afterglows of 1883-1884, by Mr. A. W. Clayden.

PHILOLOGICAL.—May 21.—Anniversary Meeting.—Rev. Prof. Skeat, President, in the chair.—The President read his annual address. After short biographies of the late Mr. Bradshaw, Prof. Cassal, Archbishop Trench, Mr. W. Browne, and Dr. F. Stock, he summarized the Society's work during the last two years, and congratulated himself on Dr. Stokes's Irish papers, the transfer of the staff of the Society's 'Dictionary' to Oxford, the appointment of Mr. H. Bradley as assistant editor, and the repayment of Dr. Murray's money advances during his term of office. He then read his own remarks on 'ghost-words,' which had no real existence, but were the result of blunders by scribes, glossarists, editors, printers, &c. These comprised abacet, morse (remorse), and many Early English words in the old editions of 'Piers Plowman's Vision' and 'Crede,' the 'King's Quhair,' 'Lancelot of the Laik,' Tyrrwhitt's 'Chaucer,' Arnold's 'Wyclif,' &c. The worst were perhaps Hartsorne's 'owery' for *dwerp*, dwarf, and 'chek yn a tyde' for *chekmatyde*, checkmated, though the verb 'ulen,' perf. 'ulode,' for the noun *ulode*, flood, and 'chichings' for *tithingis*, tithings, came near them. A summary followed of Prof. Terrien de Lacouperie's report on the languages of the tribes of China before the Chinese conquest; and the reports of Mr. Morfill on Slavonic and Mr. Boxwell on Somali were taken as read.—The following Members were elected as the Society's Council for 1886-87: President, Rev. A. H. Sayce; Vice-Presidents, Dr. W. Stokes, A. J. Ellis, Rev. R. Morris, H. Sweet, Dr. J. A. H. Murray, Prince Louis Lucien Bonaparte, Prof. Skeat; Ordinary Members, Rev. G. B. Bousfield, H. Bradley, E. L. Brandreth, Prof. Terrien de Lacouperie, F. T. Elworthy, Dr. Fennell, H. H. Gibbs, Prof. Greenwood, H. Jenner, J. Lecky, Prof. Martineau, Prof. J. B. Mayor, W. R. Morfill, A. J. Patterson, Prof. Postgate, Prof. Rieu, Very Rev. Dean Scott, Dr. E. B. Tylor, H. Wedgwood, and Dr. Weymouth; Treasurer, B. Dawson; Honorary Secretary, Dr. F. J. Furnivall.

INSTITUTION OF CIVIL ENGINEERS.—May 25.—Annual General Meeting.—Sir F. Bramwell, President, in the chair.—The ballot for Council resulted in the election of Mr. E. Woods as President; of Mr. G. B. Bruce, Sir J. Coode, Mr. G. Berkeley, and Mr. H. Hayter as Vice-Presidents; and of Mr. W. Anderson, Mr. B. Baker, Mr. J. W. Barry, Sir H. Bessemer, Mr. E. A. Cowper, Sir J. N. Douglass, Sir D. Fox, Mr. A. Giles, Mr. J. Mansergh, Mr. W. H. Preece, Sir R. Rawlinson, Sir E. J. Reed, Mr. F. C. Stileman, Sir W. Thomson, and Sir J. Whitworth as Other Members of Council.—The session was then adjourned until the second Tuesday in November.

ARISTOTELIAN.—May 24.—Mr. S. H. Hodgson, President, in the chair.—The Rev. A. L. Moore read a paper 'On Design in Organic and Inorganic Nature,' which was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Surveyors' Institution, 3.—Annual General Meeting.
- Tues. Royal Institution, 3.—Circulation, Prof. A. Gamgee.
 - Biblical Archaeology, 8.—Notes on Egyptian Antiquities in the Collection of Mr. F. G. H. Price, Mr. F. G. H. Price.
 - Zoological, 8.—Exhibition of a specimen of a Fish embedded in a Pearl Oyster, Dr. Günther; 'Note on the Trachea of a Curassow (*Notopneustes*),' Mr. F. E. Beddard; 'Collection of Dragonflies from Murren and Campellpore (N.W. India) received from Major J. W. Yerbury, R.A.,' Mr. W. F. Kirby.
- Wed. United Service Institution, 3.—'Mounted Infantry,' Major E. T. H. Hutton.
 - Entomological, 7.—'Uncharacterized Species of *Drosophila*,' Dr. J. S. Haly; 'New Genera and Species of Lepidoptera Heterocera from the Australian Region,' Mr. A. G. Butler.
 - English Gothic Society, 8.—'Weimar as a Background to Goethe,' Mr. H. Schütz Wilson; 'Der Westöstliche Divan,' Mr. A. Rogers.
 - Shortland, 8.—'On the Use of the Junction,' Mr. A. H. Browne; British Archaeological Association, 8.—'Notes on Ancient Seals,' Mr. A. Hearn; 'Recent Discovery of a Roman Villa at Reims,' Mr. G. R. Wright; 'Painted Glass at Oriel College, Oxford,' Mr. E. Walford.
- Thurs. Royal Institution, 3.—'Habit as a Factor in Human Morphology,' Prof. Macalister.
 - Archaeological Institute, 4.—'Iconography of Angels,' Mr. R. P. Pullan; 'Greek Death-Walls,' Mr. T. Bent.
 - Zoological, 5.—'Pigs and their Allies,' Prof. Flower (Davis Lecture).
 - Linnean, 8.

- Fri. Royal, 4.—Election of Fellows.
- Philosophical, 5.—'Independent and Dependent Forms of the Old Irish Verb,' Dr. W. Stokes.
- Royal Institution, 5.—'The Sympathetic Nervous System,' Dr. W. H. Gaskell.
- Sat. Royal Institution, 3.—'Light,' Prof. G. G. Stokes.

Science Gossip.

It is understood that the report of the commission sent to Paris by the British Government to investigate M. Pasteur's method of inoculation against hydrophobia will be entirely favourable.

To fill the vacancy in the list of the fifteen selected candidates occasioned by the death of Dr. T. R. Lewis, the President and Council of the Royal Society have nominated Mr. Adam Sedgwick, M.A., Fellow and Lecturer of Trinity College, Cambridge, and a new balloting list will forthwith be posted to the Fellows. Mr. Sedgwick is distinguished for his discoveries in animal morphology, especially in embryology.

MESSRS. HATCHARD announce the first of a series of "Hot Weather Lesson Books." These little volumes will contain, in a bright and readable form for children, a geographical, ethnical, and historical account of each of the countries of the world. Part i. relates to Great Britain and Ireland, France, Holland, and Belgium.

PROF. DAVIDSON, of the United States Coast Survey, has prepared a long account of the explorations on the Pacific coast from 1539 to 1603, which will be printed by the Government. The professor's object has been to fix places mentioned by the early voyagers. He has come to the conclusion that Sir Francis Drake never saw the entrance to San Francisco Bay, but anchored inside the eastern head of Point Reyes.

M. CHEVREUL on Monday, the 17th, was presented by his colleagues of the Academy of Sciences with a bronze bust of himself, executed by M. Paul Dubois. M. Chevreul becomes a centenarian on August 31st; but the presentation was made now to suit the convenience of the members of the Academy, most of whom would be travelling in August.

MM. C. WEIGERT, O. SACRE, and L. SCHWAB publish in *Biedermann's Central Blatt* the results of their valuable experiments on the injury to fisheries and fish culture by sewage and industrial waste waters. An idea of the character of experiments made will be gained from a statement of a few of the results. Chloride of lime, 0.04 to 0.005 per cent. chloride, exerted an immediately deadly action upon tench, while trout and salmon perished in the presence of 0.0008 per cent. of chlorine. One per cent. of hydrochloric acid kills tench and trout. Iron acts as a specific poison upon fishes. Alum has the same injurious action. Solution of caustic lime has an exceedingly violent effect upon fishes. Sodium sulphide, 0.1 per cent., was endured by tench for thirty minutes. The hurtfulness of putrid sewage depends on the poisonous gases and the deficiency of oxygen. Numerous analogous results are recorded in the paper.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The HUNDRED AND FIFTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Ten till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRILIP, R.W.S., Secretary.

ROYAL INSTITUTION OF PAINTERS IN WATER COLOURS, Piccadilly, W.—NOW OPEN from Nine till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED EVERILL, Secretary.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Precorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

THE SOCIETY OF PAINTERS IN WATER COLOURS.
(Second and Concluding Notice.)

HAVING examined several of the principal drawings in an unusually good exhibition, we may conclude by calling attention to the following noteworthy works. Although there is a

touch of artificiality in the fresco-like and grey drawing of the *Arch of Septimius Severus* (No. 1), by Mr. H. P. Riviere, its breadth, clear touches, and masculine qualities are agreeable. We can speak with equal praise of the *Arch of Titus* (261) and *A Run on the Pincio* (277), a view of Rome, with the great circular fountain in the centre.—In *The Rising Gale* (15), by Sir O. W. Brierly, the blustering waves are at once ill drawn, woolly, and weak, and they are quite unworthy of a draughtsman who occasionally shows a good deal of cleverness. The artist's aim does not seem to be to exercise his technical powers, but to give a dull view of Ramsgate Harbour in a gale when a barque was being towed to shelter. The rigging would bear more care, and the contours of the hull are not satisfactory. Not much can be said in praise of the clouds.—A very distinguished Honorary Member of the Society is H.R.H. the Princess Louise, whose head of *Dorothy Heseltine* (18) reminds us of Coleridge's famous lines to the Duchess of Devonshire. This life-size exercise is a head of a young lady in profile. Her features are well drawn and skilfully modelled, and show a true feeling for the character of the flesh, its lucidity, and the purity of the carnations. The best portion is the mouth with its pulpy lips.—Mr. Wallis's 'Twelfth Night,' *Act II. Scene 4* (27), represents that charming subject, the Clown singing

Come away, come away, Death.

It is not one of the painter's best designs; indeed, in this respect it is a good deal below his standard, for it lacks spontaneity and character. On the other hand, it is an excellent piece of colour, effective in chiaroscuro, soft and broad. We have always felt that as a subject proper, i.e., apart from its technical advantages, this theme requires figures of some size. To be made interesting, in fact, it needs a scale sufficient for the full development of the expression of the fool, if not also of those of his companions.—The *Shipwreck in the Desert* (26) of Mr. C. Haag is an exasperating picture, rich in many noteworthy qualities, and poor to the last degree in many more of greater importance. It is poorest in sincerity, that crowning element of good design. The very cleverness and "smugness" of the design and execution, the attractive but specious draughtsmanship, neat touch, mechanical handling, and monotonous textures offend our love of truth, and, in their way, are technical impertinences. The spectator cannot help feeling that worse—or rather less shallow—art, and painting less facile, would be preferable to the conventionalities and small artifices of such a design. Much less ambitious, and without pretending to be pathetic, is the same artist's *An Important Message* (254), a drawing of the entrance to Sheikh Said's mandarah at Cairo, with some figures in Oriental costumes gathered at the door. Notwithstanding the title, there is really no incident worth illustrating. The true subject is the delineation of the panelled reticulations and mouldings of the front of the building. These mouldings are so hard that they might have been stamped, or, more economically, cast like a *gauffre* in iron dies. The texture of the stone reminds us of the worst defects of German chromo-lithographs, nor is the colouring much better. The figures, which are most cleverly composed, are bright in colour and full in tone, but thin and crude. *Abu Daoud* (232), said to be a portrait, is as clever and as insincere as either of the others.

No. 38, Mr. E. F. Brewtall's "Where to next?" is a clever drawing of a subject such as M. Tisset might choose, but it has none of his vulgarity. A young couple, just after breakfasting at their inn, are inspecting a map (of the Riviera?). There is spirit and character in the lady's face, her attire marks a humorous point or two, and the table equipage could hardly, so far as it goes, be better. The man is rather weak and commonplace. A little more care and a finer sense of solidity and colour would have

done wonders for this drawing, which is much above the artist's ordinary level.—There is simple pathos in Mr. Henshall's *The Sisters* (55). The languid air and yearning looks of the sick child are pathetically thought out and ably expressed. The interior is very good.—The *Delia* (65) of Miss C. Phillott gives, with a peculiarly neat and delicate draughtsmanship, an Anglo-Greek maiden, in gold and green robes, wearing a gold fillet about her brown hair. Though it is a little rapid in expression and weak in action, a certain grace pervades this picture, and makes it acceptable. Except that the subject demanded a nobler strain of imagination and deeper sentiment than 'Delia' called for, *Psyche's Rest* (236)—showing Cupid's mistress reclining in a most uncomfortable attitude, with set features and ordered hair and draperies—deserves the same criticism. Such conscientious and delicate work as Miss Phillott's lacks only vigour to be very good. We have already spoken of her best contribution, 'Drink to me only with thine eyes' (244).—The scholarship and care which charm one in the lady's drawings are not discoverable in the *Bazaar Gossip* (96) of Mr. C. Robertson, two merchants seated on the carpet of a booth in a bazaar, and surrounded by ornaments and utensils, the painting of which gave occasion for a picture which is more smart and pretentious than sound or refined.—*Early Morning at the Dhosa Samel Bathing Ghats, Benares* (100), represents the architecture of that famous place, its lofty flight of steps and flanking buildings, with precision and clearness. Many neatly and firmly drawn figures of women in brightly coloured attire are ascending and descending. The drawing shows the painter's just feeling for light, and is the best we remember to have seen by Mr. W. Duncan.—*Arabs crossing a Ford* (109), by Mr. E. A. Goodall, with a ruined bridge and open sky, is a good piece of artistic work, more carefully drawn than is usual with the artist.—*The First Appearance of the Gypsies in France* (132), by Sir John Gilbert, is very inferior to his other work here, which we have already described at length. It has a capital subject for his pencil, not adequately carried out by the representation of a sort of bacchanalian procession of dancers and others, accompanied by sorry horses and rude carts, squalid children, and women riding. The natives have assembled in the glade where the outlandish folks are reported to have been encountered for the first time in France, having left their hovels in order to stare. The work is pictorial and romantic, enriched by many incidents of the right sort. The landscape, if its shadows were less black, would be almost perfect in scenic qualities, and suitable to the subject.—*The Sorcerer* (142) of Mr. C. Gregory is somewhat heavy and commonplace, spotty, and crude in its colouring; the skull which is conspicuous is ill drawn.

The remaining examples we are called on to notice are landscapes, most of which are of choice quality. Among the best is Mr. C. Rigby's *Scafell in Winter* (22), full of good modelling, breadth, and sound draughtsmanship.—A pretty glimpse of autumnal woodland and water is obtainable in Mr. C. Smith's view of Allan Water (44). This artist sends some noteworthy Italian views, which are among his best works.—We may add to our previous notes on Mr. S. P. Jackson's drawings a word of praise for *St. Agnes Pier* (61), which, although a little less successful than his other Cornish subject we have already admired, is a grand rendering of the long range of cliffs perpendicular to the calm sea in an early summer morning.—Mr. T. J. Watson's *Ilfracombe Harbour, from Capstone Hill* (71), is nearly as good as his 'Coast Scene' (41), mentioned in our last article; it gives, with rich colours and full tones, twilight after a summer day. The drawing of the cliffs and sea is excellent, but the harbour appears too small for nature—an uncalled-for alteration if it was made so on pictorial grounds. Mr. Watson will do well to avoid the too fre-

quent use of dark, deep tones and sombre tints. *Afternoon on a Surrey Common* (115) is another contribution from this rapidly improving artist. It is broad, solid, rich, and true, and, though blackish in the shadows and rather heavily handled, has a truly rustic air. We care less for Mr. Watson's *Harvest Time, Evening* (141); it is not interesting.—Mr. R. T. Waite's *Oat Field on the Border of Hampshire* (75) is too hot, and deficient in tone as well as in greyness, an element which never detracts from the expression of heat. This excess on the one hand and defect on the other are fatal to the resemblance as well as the beauty of what is otherwise quite a fine work. The *Hayfield, Pulborough* (7), though less pretentious, is technically superior. *Amberley Meadows* (224) is very fresh and acceptable.—*The Fisherman's House* (82), one of Mr. A. D. Fripp's best contributions, is full of the sentiment of repose, breadth, and tenderness, and has harmonies of tone and colour in low but not weak keys. It represents a cottage garden on the south coast of England in sunlight saturated with semi-opalescent vapours, and overlooking a calm, early autumnal sea. This artist's 'Stair Hole, Isle of Purbeck' (151), and 'The Barley Field' (251) we have already mentioned. It is hard to say which is the best. A little firmness of touch and somewhat less fusion of the tones would add to the vigour of Mr. Fripp's manner of looking at nature. Excess of fusion with regard to tints as well as tones is undesirable, if not dangerous.—*The Primroses* (93) of Mr. J. J. Hardwick, flowers most delicately and soundly drawn, is marked by firmness, dexterity, and taste. The green leaves are a little dull and monotonous in colour.

Mr. H. Moore may be said to have added a new leaf to his laurels by drawing broadly and painting scientifically, yet without the least conventionality or artifice, that beautiful plant *Syringa* (92). The pure white flowers in a red vase are delineated with masterly simplicity and *verve*. Mr. Moore's technique illustrates that sober and choice feeling for style which, whether applied to tumultuous seas, storm clouds, mountain pastures, or flowers, never fails to characterize the highly distinguished artist whom the Academicians have quite lately discovered, although he began to exhibit about thirty-five years ago and has sent twice that number of pictures to their own gallery. It has been suggested that with Mr. Moore's election to the A.R.A. ship the Academicians have begun to make acquaintance with nature in landscape art. They could not have chosen a more sympathetic, accomplished, or well-informed interpreter. Of his remaining contributions, *A Weedy Pool* (140) is a vigorous yet undemonstrative study from nature, drawn with remarkable freedom, facility, and *élan*, rich in colour, and perfectly homogeneous; and *Poole Harbour* (154), an exercise in the intensest blue with vivid light, exhibits deep-toned and most brilliant waves in a fine summer breeze, while over them hang a whole world of sunlit white clouds, the almost level bases of which are represented with rare skill. The grading of these bases and the aerial perspective of the atmosphere between them and the sea are among the finest things in this gallery. In fact, 'Poole Harbour' as a whole is the most brilliant drawing here, nor is it one of the least faithful and broad. It goes without saying that it has few rivals as to colour. *Globe Flower and Polyanthus* (250) shows with great success, but in a manner so modest that its merits may escape attention, just application of the principles which characterize all good art, and are well represented in 'Syringa.'

Mr. S. J. Hodson's *St. Paul's, Antwerp* (163), indicates the lamp in the blackness of its shadows, but is, nevertheless, a capital example of Prout-like draughtsmanship. The *Fish Market, Limburg-on-the-Lahn* (182), gives, with a great charm of breadth of light and shade and reflected light, groups of picturesque old houses leaning at all sorts of angles, and mostly white. It is an excellent

piece of colour.—Mr. C. B. Phillip's most promising *Sunset Glow on the Torridon Hills* (161) is a richly coloured and ably drawn view of grand hill-forms, splendidly illuminated at their summits and distinguished by the intense purple shadows on their flanks. The other contributions of this painter should be examined with care; they are the grand romance *Strath Dionard l Foinn-Bheim, Sutherlandshire* (16), a true picture of a Highland wilderness; *One of the "Grey Heads," Torridon* (30); and *At the Foot of Ben Nevis* (72).—Mr. H. Marshall's *First View of London from the Railway* (111) includes London Bridge, the Tower, the Monument, the smooth river, and many craft. It gives an unusually agreeable, not to say flattering version of the truth, which is not always charming and often quite detestable. Remarkable for the fineness of their white and grey tones, the grading and draughtsmanship of the clouds are as judicious as they are tender and broad. *Off Tilbury* (135) is, for Mr. Marshall, a new subject; he has treated it so successfully that we may congratulate him on quitting, at least for a time, the smoky, fog-laden, and grimy aspects of the metropolis for the reaches of the lower Thames. *From Palace Yard* (239), by this artist, is a fine example of a kind of which we have had enough for a while. *The Quiet Hours of Low Tide* (252) is a capital picture of Old Whitby in sunlight, with its cliffs and massed red houses. The colour is a little crude. The composition of *Charing Cross* (253) is not altogether fortunate, a rare shortcoming on Mr. Marshall's part. The drawing *per se* is quite worthy of his uncommon skill.

Mr. Naftel's *Cruze Harbour, Isle of Sark* (103), a calm sea, with noble cliffs in sunlight, possesses style, a qualification not usual in this painter's drawings, which, though almost invariably charming, are apt to be rather too pretty and rather too full of pleasing touches. It is drawn with exceptional firmness and research, without any loss of breadth, and it possesses sentiment and repose. Mr. Naftel has rarely exercised his powers so as to impress us with the pathetic aspect of his subject. We also like *Cornfield, with the Channel Isles* (157), another proof that he is seeking to develop that taste for style of which we remember another almost equally acceptable illustration in this gallery not long ago.—Mr. A. Goodwin's *Ponte alle Grazie before its Demolition, Florence* (121), is a grandly suggestive drawing of the ancient bridge, with its triple towers raised high against an evening sky, and with the smooth Arno reflecting the arches inverted and gloomy buildings in their twilight shadows. It is a dignified subject most feelingly treated, and contrasting in all respects but its technical merits with 'Clovelly' (156), which we have already commended.—Mr. F. Powell is at his best in a new line of art and thought in *On the Cantive Coast* (139), which renders with admirable draughtsmanship a curving promontory of low cliffs, *débris* of huge boulders at their feet, a ragged coast line, and long billows rolling shorewards, to break with all their weight on the foreground of grey rocks; their curving backs are covered with lace-like foam, thoroughly well modelled and studied exhaustively. So far as its coloration is concerned, a choice harmony in grey, this beautiful example suffers greatly from the thinness and flatness of the sky. Very few painters so able as Mr. Powell fail to do justice to the skies in their landscapes. A draughtsman of water, deeply versed in the mechanics of its motions, and learned as to its surface, illumination, and local colouring, he ought to be almost as well informed about cloudland as Mr. H. Moore himself. Mr. Powell sends, besides the above important work, *Sunrise from Torr-aluinn* (73) and 'The World's Highway' (8), the blue sea in a fresh breeze; the latter has already been praised in these columns.—Mr. A. W. Hunt's study of a noble view which he calls *On the North-East Coast* (120), a beautifully

drawn picture of a deeply indented shore in stormy weather, contrasts most strongly with the equally fine *Warkworth Castle* (80), its antithesis in sentiment and subject.—In its simplicity, severity, and scholarly style altogether differing from Mr. Hunt's drawings, Mr. G. Frapp's *Costessey, near Norwich* (149), is one of his broad and finely drawn studies in grey and silvery tones. A red house backed by clumps of trees and opening on a meadow, with a gentle slope to the front, would seem to suit the grave and "Quakerish" tastes and careful simplicity of Mr. Boyce's art. Mr. Frapp's treatment of these apparently commonplace materials is, however, highly veracious and almost interesting. *On the Tiste* (256) is more after his own heart, and commends itself to men of taste.—*The Armed Knight* (168), by Mr. S. P. Jackson, is better as a composition (in which the painter never fails) than as a piece of rock draughtsmanship. It possesses the sentiment of the place, and illustrates in a broad way the character of the sea thereabouts; but the rocks are rather woolly, and the key of colour affected is unfortunately, as well as needlessly, too low for nature and beauty. *The Land's End* (172) calls for the same criticism. This painter's best work here is the fine Cornish coast view, No. 230.—*The May Blossom* (143) of Mr. W. E. Walker, a group of thorn trees in bloom as displayed by intense sunlight, is delicate and pure.—*Lough Swilly* (177) is Mr. M. Hale's vigorous and impressive picture of twilight brooding on dark blue water, while the sun is low, and his lustre is seen only in the broad bar of dusky gold which marks the horizon, and, being truly a "veil of light," half obscures the distant mountain tops. Few pictures here surpass this one in breadth and poetry.—*The Gates of Italy* (186), by Mr. G. H. Andrews, is a picturesque drawing of a bright and attractive character.—Mr. A. Weber's *On the Cliffs* (194) is a bright, but somewhat hard view of Cornish seas and cliffs.—*The First Real Summer's Day* (209), by Mr. W. Field, a sketch on the Thames, with a girl in a boat, is tender and pretty.—Mr. C. Davidson's *On the Beach, Falmouth* (233), is natural and fresh.—Mr. S. P. Jackson's *Stormy Weather on the Cornish Coast* (201) we may name here in contrast with the last. The movement of the sea, breaking on and pouring from the rocky tables at the bases of the cliffs, shows the painter's knowledge of the forms and weight of water; but the colour of the drawing in general is rather monotonous, and its lighting is a little dull.—In conclusion, we may recommend Mr. A. Glennie's *View from the Rock of Bonea* (242); Mr. R. Beavis's *Drive in Buckhurst Park* (245); Mr. B. Foster's *Sandpits, Hambleton Common* (257), a capital instance of his manner; and Mr. W. Pilsbury's *Apple-Blossom* (262), a pretty picture of an orchard in bloom in sunlight, but not sufficiently solid.

THE SALON, PARIS.

(Third Notice.)

A BOULOGNE fishing-boat, with men quite half life size, is not likely to be chosen as a subject for painting by an English artist. Nevertheless, M. Haquette's *Un Homme à la Mer!* (No. 1160) does more than credit to himself and his master, M. Laurens, whose teaching is easily recognized in the treatment of the boat and the sea. Her red prow and black hull approaching us fast, she is plunging in the grey salt water, just after one of her crew has gone overboard, and while his hat still floats close to the weather-beaten stem. The bowsprit rises on the surge, and at this moment, standing erect on the forecable (having let the fluttering jib and mainsail go), a lean old fellow is heaving the life-buoy into the sea with a fine action and highly dramatic expression. Eagerly also does his comrade at the stern tug the oar which, her speed being reduced, shall bring the craft a little round. The vigour of the design is very finely expressed in the shaking sails, the yeasty sea, the men's faces, and

the rearing bowsprit. Capital painting and freedom of handling mark the red prow and brown sails.—A smooth tarn, amid tremendous cliffs of brown stone, and grey peaks whose crevices and summits retain the dazzling snow, the whole being seen in splendid sunlight, is the subject M. Guétal has painted with great force and solemnity in *Le Lac de Léchauda dans le Massif du Pelvoux, Hautes-Alpes* (1133). The local colours throughout, the manifold tints of the sunlight and sun-shadows here, are excellent, and the whole is very solid.—A warm summer moon rising over a darkened plain, while the sky is still flushed with daylight, and a rich foreground are the too often chosen, but finely treated subjects in M. K. P. Daubigny's *Leer de Lune au Soleil Couchant* (663). The painter—who has just died, we are sorry to say—followed his father too closely.

It is pleasant to find that the great Dutch masters in landscape have followers so capable as M. F. Courtens, whose *L'Escaut à Anvers* (599), with its fine and solid impasto, is like a *De Vlioger* on a large scale. It is about fifteen feet by six feet, and gives to the life, with plenty of silvery colour, a well-graded atmosphere and the quickly flowing, grey and olive river. In front is a big steamboat, painted black and red, and made fast to a buoy; other large craft are at a quay. The towers and spires of the city are in the distance. The style and draughtsmanship of the foreshortened hulls in front are strikingly good. The composition is very fine.—Three figures trudging along a sandy road in a sunlit landscape are conspicuous in *Les Trois Compagnons, Route de la Maison Carrée, près d'Alger* (1399), by M. J. R. H. Lazerges, a study in soft grey and pale brown, with well-drawn trees.—Within a few yards of M. Lazerges's delicate, but somewhat over-refined picture hangs what is, perhaps, the finest landscape in the Salon, M. Binet's *La Plaine* (230). It deals with some of the most ordinary elements in nature, yet it embodies many of the finest and greatest motives in art, such as serenity that is almost classical, severity without austerity, simplicity, and homogeneity. A very large canvas, not an inch of which is without a purpose, depicts a broad plain of grass in the latest of summer weather, and ending in a gently rising ground, with a few distant trees in lines and a single clump of the same. These features, being all disposed in restful horizontal masses, occupy about one-third of the canvas. The rest is sky, of a warm white, and soft and broken clouds, in which one gap shows the palest turquoise firmament. The artist's fame rests on his fine sense of composition, knowledge of gradations of the atmosphere, a just feeling for the scale of all the parts he depicts, and a rare power to impress us with the noble vastness of the scenes he embodies.—By way of pendant to 'La Plaine' hangs *La Calme* (62) of M. Auguin, a worthy pupil of Corot and Coignet, which is hardly less fine. Here are simplicity, delicate coloration, and veracity equal to those of the companion work. Either picture offers invaluable lessons to our landscape painters. M. Auguin has depicted a long level of pale sand, delicately tinged with purple, yellow, and wan grey; the sea is a shining plane, whose surface is divided into waves so wide and shallow that their margins (we cannot call them crests) are indefinable; they move slowly, if they move at all, while here their surfaces reflect the blue sky, there they reproduce the shining clouds, and elsewhere the purple bars of nacreous light reappear upon them. The sky is choicely studied and pure, and the veils of vapour seem to change while we look, so carefully and subtly have they been painted.

No. 151 is the work of M. A. Beauvais, and called *A Travers la Lande, Berry*. It is a fine picture of a soft, grey autumnal morning on a low ridge of rough pasture, where, quitting a line of elms whose nearly bare branches rise motionless into the pearly air, a group of cows stalk forth pasturewards

their long shadows being traced in darker green upon the grass. It is very sober, rich, and broad.—M. Charnay's works are already well known to our readers. Retaining complete breadth, they sparkle like caskets of jewels and enamels. In this they contrast strongly with the productions of MM. Binet, Auguin, and Courtena. *La Terrasse aux Chrysanthèmes, Château de Gastellier* (491), is one of the best of them. It gives a château of dark red brick seen under a warm grey and flocculent sky, an ancient house with its windows closed, its high, red, and much-lichened roofs, and four tourelles with conical summits. It rises from a terrace of worn and broken steps, which lead to paths strewn with dry leaves rustling in the autumnal breezes which shake the nearly bare branches of the trees, and tall clumps of bright chrysanthemums which are the only vividly coloured things in the prospect. The focal contrasts of colour and force in this picture are afforded by the flowers and the mourning dress of a lady who is descending the steps. All the charms of M. Charnay's art are here—his brilliancy, breadth, firmness of touch, clearness of colour, and light and shadow, his very delicate finish and love of harmony. Every touch is a test of taste, every tint and tone an harmonious note.

M. Belle's *Vue prise aux Environs de Cannes* (160) is one of the best of his Gaspar-Poussin-like landscapes, and is enriched with glowing sunlight, verdure of the warmest hues, and white rocks.—Among the most successful representations of the fury of the elements is M. Berthelon's *Ancienne Jetée du Tréport un Jour de Tempête* (195), a magnificent work in its way. In front is an enormous wave, in whose tremendous weight and speed all the fury of the sea, long swinging to and fro in mid-channel, seems to have been concentrated, and, like an array of gigantic cavalry charging once and for all upon its enemy, it has assailed the jetty. Surging over and burying the railings and parapets, it has risen high and hurled itself into the air, there to be shattered by the very wind which gave it force. This is a superb example of energetic sea-painting. The modelling of the lesser billows near the shore, their glassy contours dashed with foam, the innumerable waves that break seaward, whose crests are twisted into hideous confusion by the tempest while they fill all the air with smoke-like spray, are striking instances of power and knowledge, and, like the big billow, they thoroughly illustrate the mechanics of moving bodies of water. The crests of the waves and the air laden with brine obscure the view within half a mile; in the middle of the tumult the dark sails of a *chasse-marinée* are seen as she comes rushing blindly for her home between the pier-heads which have just received her comrade. A hundred hands pulling ropes warp the latter vessel safely from the further or leeward side of the harbour. The picture is as well painted as it is vigorously designed.

Having completed our survey of the landscapes in the Salon, and noticed some of the most remarkable figure pictures, we proceed to examine the choicest of those works which rely on scholarship, or, in the language of artists, those which, while representing the human figure at life size, form a class hardly known in England, where painters' studies do not, except occasionally and on a small scale, deal with the nude, and where, among thousands of students, not ten would even venture to pretend that they could depict a nude figure on the scale of nature. It is a fact that while every critic declares this particular exercise to be the crowning technical attainment, a nation which has spent millions on what is (oddly enough) called design cannot produce more painters capable of attempting it than any one could count on his fingers. Life-size nudes are common in the Salon, and not a few of them are so fine that even the British matron could hardly see anything in them which is not noble

and beautiful, the result of strenuous study, high intelligence, and admirable technical accomplishments. On the other hand, it is safe to say that since Sir Joshua's time a life-size figure of this sort had rarely been seen in a London exhibition until Sir F. Leighton, Mr. Armitage, Sir John Millais, Mr. Alma Tadema, Mr. Poynter, Mr. W. B. Richmond, and one or two younger men (who have been educated on the Continent) had the courage to produce them. The outcry which attended these feats was all the more surprising because the British matron goes to the National Gallery, South Kensington, and the British Museum, and never thinks of allowing "the blush of shame to mantle on her cheek." At the same time it should be remembered that the President's 'Phryne' and the 'Venus of Milo' are much the same to those well-meaning persons, who class all the Venuses under one head.

Grouping each painter's contributions which belong to this class, we shall consider them in the order of our own notes, and therefore we begin with M. H. Schlesinger's *La Favorite* (2146), painted with skill and vigour, a little heavily, and with an agreeable, old-fashioned coloration, which reminds the student of the days of Ingres, when half-tints were not very generously employed. The attitude is natural, and there is a touch of sentiment in the face.—M. Toudouze's *Salomé Triomphante* (2299) is a life-size figure, attired only in jewellery, a huge coronal of roses, and her own red tresses. She has coiled herself up on the tiger skin which covers the golden seat of Herod. She is still panting after the dance. Her greenish eyes have a fixed, cruel look, which would be more impressive if the damsel seemed more like a princess than a courtesan. Near her feet is the irradiated head of the Baptist in its charger, that inevitable accompaniment of such designs as this. Behind her are Roman standards and the sceptre of the tetrarchy. Clever as it is, M. Toudouze's unusually ambitious production is meretricious, and compares unfavourably with the 'Salomé' of Regnault, that true modern masterpiece.—M. Jan van Beers holds a distinguished place among painters of this class, but he cannot be said to have done himself justice in *A Ostende* (2348). A young woman, somewhat too plump, is descending the steps of a "machine" on her way to the sea, where her admirer, a stalwart youth in blue, urges her to join him. She laughingly pretends to fear the waves. The flesh is rosy, bright, clear, well modelled, and exquisitely finished in the polished, somewhat hard manner of the painter, who ought not to waste his powers on such subjects. The vivacity and spontaneity of the design cannot be denied, and the perspective of the sea is charmingly true. By the same artist is *La Poupée* (2347), a smaller picture of a plump damsel in a pink petticoat and black bodice, who sits on her heels on the floor of a splendid apartment and dandles a quaint Chinese doll. The picture is flat, but crisply touched, delicately modelled, and drawn with finish; it is smooth, and the tones are deeper than the painter usually affects.—The *Madeleine* of M. Prouvé (1938), a life-size kneeling figure, is an academy study of capital quality most cleverly utilized. She is looking upwards with a rapt expression, which, so far as the character of the model allowed, is finely rendered. She seems to be crying aloud to the wintry heavens overhead, whose wild winds toas about her dishevelled hair. The vigour of the idea reminds us of Zurbaran, and is worthy of more careful painting, although the rich morbidez of the figure demands praise, and its colour goes finely with the black dress.—M. Roll is a true painter, and his *Étude* (2047) is a very fine study of the carnations of a good model, seated, half unclad, with her back towards us, in a sunlit wood. The flesh, foliage, and grey dress are combined with art. The tonality of the picture is first rate, but it suffers in the glare of the Salon. The same painter has produced a good, whole-length, life-size portrait of

a well-known humourist, M. Damoye, *Paysagiste* (2046), trudging to his work with a colour-box in his hand. A genial smile lights up his face. It is rather crude in tone and colour, but otherwise it is a fine work of art.—The *Nymphes lutinant l'Amour* (1830) of M. L. Perrault is carefully and frankly drawn, with rosy carnations and delicate greys. The design is animated and complete, and the expressions are first rate. The nymph reminds us of one of Baudry's handsomest bacchantes, but is without a touch of the theatre.

Good teaching made M. A. Laroche a capital painter, and he shows plenty of skill in the life-size nymph of *Le Réveil* (1355), reclining on the grass near a stream under the branches of a tree. Here are rosy and golden carnations, softly and delicately handled and harmonious in tone and colour. A good style marks the modelling and drawing of this fine figure.—In quite another style is the learned work of M. H. L. Lévy, which represents *La Mort de Saint Jean-Baptiste* (1482), and is one of the mistakes of a capital painter, who is not to be confounded with M. E. Lévy, a pupil of Abel de Pujol, and the author of *La Jeunesse* and *La Famille* (1480 and 1481), which, while very pretty and graceful in their way, do not call for special criticism. They are intended to decorate the Mairie du XVI^e Arrondissement, and on that account may interest the English reader, who can hardly realize the idea of the local authorities of Hampstead commissioning Mr. Calderon to depict "Youth" and "Domestic Happiness" on two large canvases for their vestry hall. M. E. Lévy is a fine artist whose works have won him the Prix de Rome and a First Class and other medals. M. H. L. Lévy has also a First Class and other medals. His reputation will not be enhanced by the picture before us, careful, learned, and thoroughly well painted as it is. It represents the interior of the cell of the Harbinger. He is chained by the feet to a column and raving, a fine, passionate, and almost naked figure, which is deficient in grandeur and gravity, although it is full of spirit. Holding the Lamb and Cross, he is in the act of rushing forward, as on his mission, while, with one hand uplifted, he cries aloud. At this moment the executioner, a truculent personage, sword in hand, and followed by Herodias, descends the steps which lead to the floor of the cell. The design as a whole is marred by more than one anti-climax. St. John would certainly fall on his face if, shackled as he is, he rushed forth; his nimbus is a portentous affair, furnished with large rays which are very like the ribs of an umbrella; his expression and attitude are merely noisy and not imposing. The last defect suggests the notion that the executioner and his companions have been sent for by the neighbours of a troublesome prisoner, unable to endure his cries and shouts. The incongruities of the design are not less obvious because M. Lévy has made a point of showing at the foot of the steps that fatal brass dish which, as in M. Toudouze's picture just named, always accompanies Herodias. No one can tell how this charger got where it is

ROMAN TOPOGRAPHY: THE REGIA AND THE SACRA VIA.

Florence, May 11, 1886.

I WROTE some two months ago to inform your readers of the more distinct identification which had been made of the site of the Regia in the Roman Forum, and of the confirmation thereby afforded to the opinion, which had before been a matter of conjecture, that the marble Fasti of Consuls and Triumphs preserved at the Capitol were originally part of the walls of the Regia. I mentioned at the same time that the facts observed appeared to negative the lately received idea as to the ancient course of the *Sacra Via* between the temples of Vesta and Julius.

During the last three weeks some fresh excavations have been made in this locality at the

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instance of Prof. Henry Jordan, for the purpose of more completely testing the accuracy of my assertion respecting the *Sacra Via*. The result of this further examination of the ground has been, in the first place, to show that there are no traces of any ancient road in the direction supposed; secondly, to discover some early walls between the Temple of Vesta and the Regia, the most important of which was probably an ancient wall of enclosure of the *sacrum* of Vesta; and thirdly, to disclose the foundations of the north and south walls of the principal room of the Regia, of whose position when I described them in my former letter there might appear to be but scanty evidence. These foundations are built with massive blocks of tufo, and there seems to be reason to believe that they belonged originally to an earlier edifice, and that the Regia of the age of Augustus was, in this part at least, rebuilt upon a more ancient ground plan.

I hope to have an opportunity before long of describing these matters more in detail at one of the meetings of the Society of Antiquaries.

F. M. NICHOLS.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 22nd inst. the following. Drawings: G. Barret, A Classical Lake Scene, sunset, 225*l*. Madame H. Browne, A Coptic Gentleman dictating to his Scribe, 71*l*. Sir F. W. Burton, Yelitzza, 141*l*. Sir A. W. Callicott, The Bay of Naples, from Capo di Monte, 50*l*. D. Cox, A Welsh Landscape, with cattle, 53*l*. B. Foster, Children on a Donkey, 68*l*. Figures at a Stile, 56*l*. Sir J. Gilbert, The Battle of Naseby, 283*l*. Carl Haag, A Rehearsal, Cairo, 288*l*. W. Hunt, Apple Blossom and Birds' Nest, 99*l*. Plums and Sloe Bush, 90*l*. A Bank with Primroses and a Purple Orchis, 134*l*. The Restless Sitter, 141*l*. S. Prout, Nuremberg, 640*l*. C. Stanfield, Bridge in Swansea Valley, 77*l*. M. Stone, From Waterloo to Paris, 67*l*. F. Taylor, Highland Girls with Poultry, 63*l*. J. M. W. Turner, Quai Conti, 53*l*. Lake Leman, 97*l*. Lake of Lucerne, 273*l*. Carew Castle, 745*l*. Saltash, 204*l*. F. Walker, A Street Scene, Cookham, with geese, 903*l*. Pictures: Sir W. Beechey, Portrait of a Lady as Evelina, 945*l*. Rosa Bonheur, The Royal Mule, 304*l*. D. Cox, Going to the Harvest Field, 535*l*. Dudley Castle, ploughmen resting in the foreground, 346*l*. J. Constable, A Windmill and Landscape, 141*l*. J. Crome, sen., An Upright Landscape, with fine trees, 152*l*. T. Paed, Lucy's Flitting, 409*l*. J. Holland, Piazzetta di S. Marco, Venice, 325*l*. The Thames below Greenwich, 420*l*. Sir E. Landseer, St. Bernard Dogs, 462*l*. Sir Walter Scott, seated in the Rhymer's Glen, 2,047*l*. A Deer Family, 3,202*l*. G. Morland, Trepanning a Recruit, 320*l*. W. Müller, The Skirts of the Forest of Fontainebleau, with figures by F. P. Poole, 178*l*. P. Nasmyth, Turner's Hill, East Grinstead, 987*l*. G. B. O'Neill, The Squire's Feast, 141*l*. J. Phillip, Coming Home, 107*l*. A la Fuente, Andalusia, 351*l*. Sir J. Reynolds, Portrait of the Artist, in crayons, 157*l*. G. Romney, Lady Hamilton, 115*l*. T. Webster, Family Devotion, 110*l*. M. Hobbema, A Landscape, 1,543*l*. J. Lingelbach, The Haycart, 210*l*. A. Ostade, The Trio-Trac Players, 756*l*. Jan Steen, The Guitar Lesson, 325*l*. A. Vander Neer, A Woody River Scene, with cottages and figures, 231*l*. W. Van de Velde, A Sea View, 320*l*. P. Wouwermans, The Angel appearing to the Shepherds, 199*l*. Baron H. Leys, Interior of Rembrandt's Studio, 199*l*. Sir T. Lawrence, Nature, the Daughters of C. B. Calmady, Esq., 1,890*l*. W. P. Frith, Morning, Noon, and Night, London street scenes, 315*l*. R. Lehmann, The Convent Dole, 120*l*. T. S. Cooper, A Sunny Afternoon in Autumn, 535*l*. Hondekoeter, Geese, Ducks, and Ducklings, on the bank of a river, 892*l*. Reynolds's Ladies Waldegrave was withdrawn from the sale.

The same auctioneers sold on the 25th inst. the following drawings: D. H. McKewan, Ludlow Castle, 54*l*. Sir J. Gilbert, The Consultation of the Archbishop of York and the Lords Hastings, Mowbray, and Bardolph, 64*l*. F. Mackenzie, Jews' House, Lincoln, 60*l*. T. M. Richardson, View of Limburg, 94*l*. P. De Wint, A Barley Field, near Dunster, Somerset, 178*l*. Cows Watering, 52*l*.

On the 19th inst. Messrs. Sotheby, Wilkinson & Hodge sold the collection of medals formed by the late Mr. Samuel Addington. The prices given for all the important pieces were high. Italian medals: Avalos, Marquis of Pescaire, obv. bust with turban, rev. a globe with a shield of arms, by Pisanello, 20*l*. Vittore Pavoni and his wife Taddea, obv. bust of Pavoni with tall cap and embroidered robe, rev. bust of Taddea wearing veil, by A. Marescotti, 165*l*. A. Sforza and his son Constantius, obv. bust in armour of Alexander to left, rev. bareheaded bust in armour, to left, of Constantius, by G. Enzola, 115*l*. Fregoso, obv. bust wearing close-fitting cap, rev. bird flying into the mouth of a crocodile, by Elia de Janua, 27*l*. Bentivoglio, obv. bust to right in armour, wearing a cap, rev. full-length figure on horseback, followed by his man-at-arms carrying a lance, by Sperandio, 175*l*. Mahomet II, obv. bust wearing a turban and robe, rev. three crowns, by G. Bellini, 33*l*. Philibert le Beau and his wife Marguerite, obv. busts facing, rev. shield of arms, by Marené, 42*l*. J. B. Butrigario and his brother Hercules, obv. bust wearing cap and cloak, with legend, rev. bearded bust of Hercules, 61*l*. Carlo Federighi, obv. youthful bust to left with long flowing hair and wearing a cap and gown, rev. three nude female figures standing, one holding a palm branch, another a stem with three branches over their heads, twelve stars, 217*l*. (this medal, by an anonymous artist, cost Mr. Addington 14*l*. in 1879). A. R. Coiffier, obv. bareheaded bust in decorated armour, rev. Hercules and Atlas supporting the globe, by Dupré, 67*l*. 10*s*. English medals: Elizabeth, obv. bust, rev. Minerva, 26*l*. 10*s*. Devereux, Earl of Essex, obv. bust in armour holding a sword, rev. the two Houses of Parliament, 38*l*. The Blake Medal, in gold, by T. Simon, 71*l*. Cromwell, obv. bust in plain collar, decorated armour, and scarf, rev. lion sejant supporting the shield of the protectorate, in gold, 96*l*. Archbishop Sancroft and Bishops, in gold, obv. bust, rev. medallion portraits and names of the six imprisoned bishops, 29*l*. 10*s*. George III., Earl St. Vincent's Medal, in gold, obv. bust of the king, rev. the king crowned by Britannia, 25*l*. The gold medal given to native Indian princes on the assumption of the title of Empress of India by Her Majesty Victoria, 35*l*. James II., proof of the Gun Money Crown, in gold, obv. king on horseback in armour, holding sword, rev. shields of England, Ireland, Scotland, and France arranged cruciformly, 38*l*. in silver, 19*l*. in copper, 16*l*. 10*s*. The 141 lots forming the collection realized 2,037*l*. 1*s*.

Fine-Art Gossip.

THE private view of an exhibition of drawings collected by the proprietors of the *Art Journal* at 20, Gracechurch Street, is appointed for to-day (Saturday) and Monday next. The public will be admitted after the latter date. The works are by Messrs. M. Stone, A. Moore, P. H. Calderon, Wyllie, H. Marshall, Bryan Hook, and other artists.

PROF. HAYTER LEWIS, who has just returned from Jerusalem, brings the news that the find of the wall north of the "Citadel" in the Holy City, which has already been reported in these columns, promises to be a discovery of the very highest importance. The wall is from eight to ten feet thick; it is built of masonry exactly similar to that in the lower courses of "David's Tower," that is, of large stones with the well-

known and characteristic marginal drift; and there is a deep rock scarp at its foot. These circumstances point very strongly to the presumption that there is here the long-lost Second Wall. It is most desirable that the discovery should be followed up as soon as possible, though difficulties may arise from the presence of houses. How important it is may be gathered from the single fact that if the wall runs outside the church of the Holy Sepulchre, and if it be accepted as the Second Wall, all the sites covered by that venerable church are thereby proved, and must be acknowledged, to be false. But, in any case, the tradition that here Constantine raised his basilica, and surrounded the supposed site of the Holy Tomb with columns, will remain undisturbed.

FRENCH art has sustained a great loss by the death of the renowned painter of domestic idylls, M. Pierre Édouard Frère, which occurred at Ecouen, where he chiefly resided, on the 23rd inst. He was born in Paris, January 10th, 1819, and became a pupil of Delaroche; his first picture was at the Salon in 1843, and he almost immediately secured a considerable reputation, which was the better deserved because it was due to the sincere application of the principles of his master to small pictures of homely subjects. One of the most original of painters of children, he never made them look like little men, and yet never failed to interest our best sympathies for what he depicted in a fine, broad, soft, and luminous manner. Among the old masters, Ostade was, technically speaking, a prototype to whose pictures those of E. Frère bear a considerable likeness. He has been, absurdly enough, compared to Wilkie. No French painter attained so great a popularity in England. Some of his works realized what are, relatively, enormous sums, such as 19,000 fr.; a great many of them are in British collections. He began to exhibit at the Academy so long ago as 1868, when he sent the charming and characteristic 'La Sortie de l'Ecole des Filles.' Previously to this, however, Mr. Gambart introduced E. Frère to the English public at the French Gallery in 1864, when his success was so great that in the following year not fewer than five paintings, including the capital 'Cut Finger' and 'Young Housekeeper,' were at the same gallery. E. Frère's noteworthy efforts, a large number of which have been engraved, include 'Le Petit Gourmand' (1843), 'Le Petit Curieux,' 'Le Petit Saltimbanque,' 'La Cuisinière,' 'Le Tonnelier,' 'La Tricotouse,' 'Le Vendred-Saint,' 'Le Diner,' 'Allant à l'Ecole,' 'Asile pour la Vieillesse à Ecouen,' 'La Petite Ecole,' 'Effet de Neige,' 'La Prière,' 'Intérieur à Royat,' 'Sortie de l'Ecole des Garçons,' and 'Une Présentation.' He obtained two Third Class Medals (1851 and 1855) and a Second Class Medal (1852). He became a Knight of the Legion of Honour in 1855. His older brother, M. C. Théodore Frère, is well known in this country.

IN consequence of the increased and still increasing number of art exhibitions in London, the Society of Painter Etchers has resolved to hold its annual exhibition every alternate year in one or other of the great provincial industrial centres. Accordingly the exhibition of the society in the present year will be held in Derby, and will open in the Corporation Art Galleries of that town on the 1st of September next.

MR. MENDOZA has opened a collection of sketches in water colours at his gallery in King Street, St. James's.

M. PH. BURTY, who is about to publish a study on the introduction of Japanese lacquer objects into Europe, would be deeply indebted to all who could give him any indications as to the date at which such objects were first brought to England and under what name. M. Burty finds indubitable traces of lacquers in France as early as the sixteenth century in the inventories of kings and nobles, and in the narratives of

travellers. They were called then *verniss des Indes* or *verniss de Chine*. In the seventeenth century in France these lacquers were imitated more or less regularly by means of substances gathered in Europe. M. Burty desires to know at what date attempts at imitation were made in England or elsewhere. The address of the author of this artistic study is M. Ph. Burty, Inspecteur des Beaux-Arts, 13, Boulevard des Batignolles, Paris.

We record the death of M. Karl Pierre Daubigny, son of the famous C. F. Daubigny, an able painter who trod somewhat too closely in the steps of his father. He was born in Paris, and obtained a Salon medal in 1868, and a Third Class Medal in 1874.

The second volume of De Rossi's 'Inscriptiones Christiane Urbis Romae Septimo Seculo Antiquiores' may be expected shortly. The first volume was published as far back as 1861.

Or Mr. A. Goodwin's drawings at the Fine-Art Society's rooms, which we have already briefly mentioned, the best are 'Maidstone' (5); 'Durham' (7); 'Whitby' (11), a fine sunny study of the place; 'The Hospital of St. Cross' (22); 'Rochester' (33); 'Abingdon Churchyard' (42); 'Boston' (65); and 'Certosa, moonlight' (80). In the same room are a number of capital drawings belonging to St. George's Guild, made by Signor Alessandri, from old masters' pictures; by Mr. F. Randal, being architectural studies of rare felicity and soundness; by Mr. Rooke, from Chartres; and Mr. Collingwood, whose head of the effigy of Ilaria di Caretto at Lucca is a wonder of foreshortening, delicate colouring, and truth of colour.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Rubinstein's Recitals. Richter Concerts.

ROYAL ITALIAN OPERA.—'Lucrezia Borgia.'

THE method adopted by Rubinstein in devoting each of his historical recitals either to one composer or to the illustration of a particular school of pianoforte music almost necessitated some such programme as that of yesterday week, when he played eight of Beethoven's sonatas in succession. Exhausting as the feat must have been to the executant, it was scarcely so fatiguing to the listener as that of Hans von Bülow some years ago, when the last five sonatas were given in one recital. Although Rubinstein gave no examples of the so-called first manner, his selection illustrated Beethoven in all his most varied and original moods. The works presented were Op. 27, in c sharp minor ('Moonlight'); Op. 31, in d minor; Op. 53, in c ('Waldstein'); Op. 57, in f minor ('Appassionata'); Op. 90, in e minor; Op. 101, in a; Op. 109, in e; and Op. 111, in c minor. There is no need to describe his rendering of all these in detail, partly because he has played most, if not all, of them before in London, and partly because the same or similar characteristics were noticeable throughout. Most of the slow movements were played with indescribable charm and with more poetic feeling than any other executant has thrown into them within our remembrance. We may particularly instance the brief *adagio* in the 'Waldstein' and the *andante* in the 'Appassionata' as unsurpassed and unsurpassable. With regard to the manner in which some of the final movements were rendered the ordinary canons of art by which the critic should be guided scarcely apply. Genius such as that of Rubinstein is a law unto

itself, and we can accept with amazement that which would call for the severest condemnation if perpetrated by an ordinary performer. We may be sure that the great artist has no intention of caricaturing Beethoven or any other composer, but once at the key-board an uncontrollable impulse compels him to put forth his giant's strength and achieve results with which pure art has very little to do, however marvellous they may be as an exhibition of mere human skill and endurance.

The third recital was devoted to Schubert, Weber, and Mendelssohn. The first-named composer was represented by his great Fantasia, Op. 15, the six 'Moments Musicaux,' Op. 94, the *menuet* from the Fantasia-Sonata, Op. 78, and the *Impromptus* in c minor and e flat. Of Weber Rubinstein gave the Sonata in a flat—the finest of the four which the composer wrote—the 'Momento Capriccioso,' the 'Invitation to the Waltz,' and the Polacca in e; while the selection from Mendelssohn consisted of the 'Variations Sérieuses,' the Scherzo a Capriccio in f sharp minor, eleven of the 'Lieder ohne Worte,' and the Capriccio in e minor, Op. 16, No. 2. It would serve but little useful purpose, even did our space permit, to speak in detail of the great pianist's rendering of each item of this programme. As at previous recitals, Rubinstein showed himself in a dual character. While some of the pieces—such, for instance, as the 'Moments Musicaux' of Schubert, the slow movement of Weber's sonata, and several of the 'Lieder'—were given with inimitable grace and charm, the player appeared in other numbers to lose his self-control entirely. The performances of the 'Invitation to the Waltz' and the polacca of Weber were nothing less than gross caricatures of the composer's intentions. Yet, much as we may disapprove, it is impossible not to condone the great artist's faults for the sake of the exquisite enjoyment which he gives in his more peaceful moods. With all his faults (and they are sometimes many) he exerts a spell over his audiences such as is wielded by no other pianist now before the public; we, of course, exclude Liszt, who has long since abandoned his career as *virtuoso*.

It is probable that in none of his recitals has Rubinstein been heard to greater advantage than in the fourth, given on Thursday afternoon, when the programme was selected entirely from the works of Schumann. The pieces given were the great Fantasia in c, Op. 17, the entire series of the 'Kreisleriana,' the 'Études Symphoniques,' the Sonata in f sharp minor, Op. 11, four numbers from the 'Phantasiesstücke,' the 'Vogel als Prophet,' the Romance in d minor, and the 'Carnaval.' Throughout the afternoon the great pianist played magnificently. One might take exception in some cases to his reading, as at previous recitals; but, in the face of such performances as those of the variations and some of the smaller pieces, calm judgment is overpowered by admiration, and criticism is for the time dumb under the magnetic power of genius.

The one novelty at the fourth Richter Concert, given last Monday evening at St. James's Hall, was Mr. Eugene D'Albert's Symphony in f. Mr. D'Albert, as many of our readers will remember, was formerly one

of the most promising students at the now defunct National Training School for Music. He attracted the notice of Herr Richter, who took him to Germany, where he has lived for the last few years. Judging from his Overture to 'Hyperion,' produced at the Richter Concerts last year, and from the symphony given on Monday, his residence in Germany has exerted an influence upon his style which is the reverse of beneficial. That he possesses great natural ability it would be absurd to deny; some of the themes of his symphony, especially in the first and last movements, are decidedly pleasing; he has considerable command of counterpoint, and his orchestration is for the most part tasteful and well balanced. But for clearness of form he appears to have little regard; and his thematic development, though sometimes clever, is too often incoherent. Besides this, his work suffers from the besetting sin of so many young composers, diffuseness. A symphony which occupies more than fifty minutes in performance can only justify its existence by exceptional wealth and beauty of idea; and it cannot be admitted that either is to be found in the present work. Mr. D'Albert was foolish enough to write a letter some time since to a German paper disowning his country, and denying that he had learnt anything from his teachers in England. The latter may very fairly congratulate themselves on not being in any degree responsible for the crude work which he is at present producing. The remainder of Monday's programme consisted of the overtures to 'Egmont' and the 'Calm Sea and Prosperous Voyage,' the Funeral March from 'Götterdämmerung,' and Liszt's Second 'Hungarian' Rhapsody.

The opening performance at Covent Garden Theatre on Tuesday may be dismissed in a comparatively few lines. It was said that the audience was one of the best for many years on a first night, which proves that the public is ready to support opera if only managers will read and understand the signs of the times. Unfortunately the performance of 'Lucrezia Borgia' did not afford much evidence of any probable improvement, the characteristic vices of the Italian stage being more apparent than ever. Signor Gayarre, who has a *mezzo-voce* of singular charm, seemed bent on shouting himself hoarse; and the same may be said, with somewhat less emphasis, of Madame de Cepeda, a soprano who has done good service in her time, though her voice is now somewhat worn. By far the most artistic performance was that of Signor Pandolfini as the Duke. Mdlle. Lubatovi as Maffio Orsini seemed so paralyzed by nervousness that we must wait for another opportunity before judging of her capabilities. The orchestra and chorus were of average merit.

Musical Society.

MR. CARL ROSA's season of English opera at Drury Lane, which will be limited to four weeks, will commence next Monday with a performance of Mozart's 'Marriage of Figaro,' with a very strong cast, including Miss Georgina Burns, Madame Julia Gaylord, Miss Marian Burton, Messrs. Barrington Foote, James Sauvage, Charles Lyall, and Aynley Cooke. The other arrangements for next week are as follows: Tuesday, 'Manon'; Wednesday, 'Faust';

Thursday, Saturday, in the opera 'T. Tuesday, leria, Mi McGucki in the pr Mr. Gor vived. as leader Mr. Ros Augustu so much name is perform dually w will cert Mr. C speak me at the l commen a work l first Tri beautiful Exquisite Normann- ment of f Another Grieg's and vio brought heard t concerta position work. original of extra appears signedly Thus, in far the b lopment more th shortcom reason of marked a charm Improv Madam Sixth Co Beethov and vio Kakadu. MESSI the first Hall has the prog 80; Ru Saint-Sa symphon takes pla MADAM gave th Prince's gramme piano a consider 4. Op. Quartet A; and At th concerta violinist Lalo's ' him to music n orchestr Volkma but not Wagner ceived a expecte

DRAMA

THE WEEK.

ST. JAMES'S.—'The Wife's Sacrifice,' Drama in Five Acts. Adapted from 'Martyre' by Sydney Grundy and Sutherland Edwards.
ROYALTY.—'The Esmondes of Virginia,' Drama by Mr. Cazauban.

'MARTYRE,' by MM. D'Ennery and Tarbé, a piece produced a few weeks ago at the Ambigu Comique, has served for the first venture of the St. James's company into melodrama. The experiment is not without interest, and the result is, it is satisfactory to state, a success. A company which has been for some time without an equal in comedy has now shown its power to grapple with melodrama. In so doing it wins, of course, increased reputation and strengthens its claim to be considered representative of what is best in English art. The piece in which this new step was taken is a good specimen of old-fashioned work. In the production of melodrama M. D'Ennery has probably more experience than any other living author. Troubling himself little to find fresh incidents, of which, indeed, the supply is not constant, he has shown what a new treatment may do with an old subject. The story of Othello is told once more, with the difference that Iago believes in the accusations he makes, and that the Moor divorces his wife and marries Emilia or Bianca. A husband and wife are living in confidence and comfort, awaiting the return of their only daughter. The husband is, however, impetuous and blunder-headed, and has invited into his house a man and woman in whose presence the finer faculty of his wife scents danger. This comes in customary guise. The woman, who is in love with her host, hints to him that his wife is false. The man confirms the story and furnishes proofs. The heroine, he shows, is in the habit of meeting a lover, and has pledged the family jewels for a large sum of money in order to purchase back the compromising letters she has written. Blustering at first, and all but wringing the necks of those who breathe to him a word of suspicion, the husband at length believes. What can he do else when he finds his wife in the arms of a stranger to whom she is making strong protestations of affection, and sees in the hands of the youth the compromising letters, which are thrown into the fire and burnt in order to keep them from his grasp, and the money which is the price of their redemption? In his rage he slays the intruder upon his domestic peace, and his wife finds her life spared that she may undergo all the indignities and penance of divorce. Here is a story that has been a score of times told. The wife is, of course, as pure as Desdemona. In the manner in which the apparently inconceivable conditions are realized the ingenuity of the dramatists is shown; in that in which strong situations succeed each other without anti-climax M. D'Ennery goes beyond himself. When once a notion is hit upon it is easy for a writer to multiply apparent accusations against a character. Who is the man slain by the husband? The husband himself does not know any more than the father and the mother of the wife, both of whom take part in the condemnation that is passed upon the supposed criminal. He is, in fact, the ille-

gitimate son of the mother in question, whom she has not seen since birth, and the letters which are destroyed are those which, proving his identity, reveal her shame. To save his mother, who knows him not, the son gives his life. A harder punishment still is reserved for the daughter, who through three acts, before the secret is at length dragged to light, is subject to every torture, shame, and humiliation that womanhood can know.

That the basis on which this rests is weak and indefensible is at once obvious. Much, however, is made of it; the scenes which succeed each other are strong and good, and the sorrows of the heroine stir the audience. 'The Wife's Sacrifice' is, in fact, a good and a powerful melodrama, and may stand comparison with any piece in its class that has for many years past been supplied to the *théâtres des boulevards*. It is admirably played, and obtains accordingly a strong hold upon the public. Mrs. Kendal surpasses herself in intensity and inspiration, and draws torrents of tears from the public; Mr. Hare gives a sketch of comic character masterly in all respects; and Mr. Kendal rises to the display of power and passion. Other parts in the hands of Messrs. Brookfield, Waring, Cathcart, and Cooper, Mrs. Paucefort, Miss Vane, and Miss Webster, are judiciously played, and the whole is a distinct success.

'The Esmondes of Virginia,' produced by Miss Helen Barry for the last four nights of her occupancy of the Royalty, is founded upon an incident in the Civil War in America. It is said, moreover, to owe something to a French source. As a whole it is spasmodic, long, and clumsy. It contains, however, some striking situations, on the strength of which it passed muster. Its title is, however, a misnomer, there being no reason beyond the caprice of the author to connect the characters with the descendants of Esmonde. Miss Helen Barry played with much earnestness and conviction as the heroine, and Miss Measor in a small part strengthened the favourable opinion she had previously created.

'THE STORY OF ORESTES.'

King's College, May 22, 1886.

I MUST be allowed to demur to the question which your critic puts in reference to my abridgment of the Oresteian Trilogy: "What would be thought of the man who boiled down 'Hamlet' or the three parts of 'Henry VI.' into a series of tableaux loosely strung together, with dialogue and song adapted, however skilfully, from the text of the dramatist?" 'The Story of Orestes' is not a series of tableaux and fragments of the text. It is a translation of the Trilogy, considerably abridged, of course, but so far complete that nothing has been omitted which is essential either to the plot or the moral. Excepting the preliminary picture of the sacrifice of Iphigenia, there are no tableaux independent of the action. The main turning-points of the tragedy—the curse on the house of Agamemnon, its recoil on himself and on his murderers, and its removal through the piety of Orestes—are simply illustrated for the sake of emphasis by momentary stage-pictures. The 'Oresteia' loses all its meaning and truth unless it is given as a whole. My object has been to rescue the Trilogy from the dislocation to which it has hitherto been subjected. How far that object is realized in 'The Story of Orestes' I am content to leave to the unprejudiced criticism of those who can appreciate the text and the choral music, the

Thursday, 'Carmen'; Friday, 'Bohemian Girl'; Saturday, 'Figaro' in the morning and 'Manon' in the evening. Mr. A. C. Mackenzie's new opera 'The Troubadour' is to be produced on Tuesday week (June 8th), with Madame Valeria, Miss Marian Burton, and Messrs. Barton McGuckin, Leslie Crotty, and Barrington Foote in the principal characters; and on the 10th inst. Mr. Goring Thomas's 'Nadeshda' will be revived. The orchestra, with Mr. Frye Parker as leader, will be conducted by Mr. Goossens and Mr. Rosa, and the *mise en scène* will be by Mr. Augustus Harris. Mr. Rosa has already done so much for the cause of English opera that his name is a guarantee for the excellence of the performances, and all lovers of music will cordially wish him a season as successful as it will certainly be interesting.

MR. CHARLES HALLE'S second recital, or, to speak more accurately, concert of chamber music at the Princes' Hall last Saturday afternoon, commenced with Schumann's Trio in F, Op. 80, a work less frequently heard in public than his first Trio in D minor, but by no means less beautiful, and perhaps more popular in style. Exquisitely played by Mr. Halle, Madame Norman-Néruda, and Signor Piatti, each movement of the work created a profound impression. Another important piece at this concert was Grieg's Sonata in A minor, Op. 36, for piano and violoncello, which Mr. Halle had not brought forward previously, though it had been heard twice at Mr. Dannreuther's chamber concerts. Like most of Grieg's larger compositions, his sonata is a somewhat unequal work. The Norwegian musician is always original—sometimes almost to the verge of extravagance; but his mastery of form appears to be imperfect, unless, indeed, he designedly deviates from the accepted models. Thus, in the *finale* of the present sonata—by far the best movement of the three—the developments of the middle portion become little more than mere rhapsody. Still, with all its shortcomings, the work is full of interest by reason of its individuality of idea and its strongly marked national characteristics. Mr. Halle gave a charming performance of Chopin's Second Impromptu, Op. 36, and Barcarole, Op. 60. Madame Néruda played the Adagio from Spohr's Sixth Concerto, and the concert concluded with Beethoven's familiar variations for piano, violin, and violoncello on 'Ich bin der Schneider Kakadu.'

MESSRS. COENEN, BUZIAU, AND LASSERRE gave the first of two chamber concerts at the Princes' Hall last Thursday week. The chief works in the programme were Schumann's Trio in F, Op. 80; Rubinstein's Trio in B flat, Op. 52; and Saint-Saëns's arrangement as a trio of Liszt's symphonic poem 'Orphée.' The second concert takes place next Thursday afternoon.

MADAME FRICKENHAUS and Herr Ludwig gave their second chamber concert at the Princes' Hall last Thursday week. The programme included Gade's Second Sonata for piano and violin in D minor, Op. 21, a work considerably superior to the earlier Sonata in A, Op. 6. Other items were Rheinberger's Quartet in E flat, Op. 38; Mozart's Quartet in A; and Tartini's 'Trillo del Diavolo.'

At the fourth of Señor Sarasate's orchestral concerts last Saturday at St. James's Hall the violinist played Wieniawski's Concerto and Lalo's 'Symphonie Espagnole,' works that suit him to a nicety, though their value as abstract music may not be particularly great. The orchestral items included a Suite for strings by Volkmann, Op. 63, a pleasing and melodious, but not by any means pretentious work; and Wagner's 'Tannhäuser' Overture, which received a better rendering than might have been expected.

beauty of which is enhanced by its perfect fidelity to the spirit of the drama.

I may add that it is not my fault that 'The Story of Orestes' is denied a better stage. As soon as I saw Mr. Godwin's beautiful theatre, I proposed to engage it for our subsequent performances, and to place part of the proceeds at the disposal of the Hellenic Society; but my application was immediately declined.

GEORGE C. WARR.

* * Prof. Warr demurs to my drawing a parallel between his abridgment of the Oresteian trilogy and an abridgment of 'Hamlet,' but omits to point out where the analogy is defective. He clearly considers that he has rendered a service to Æschylus by condensing his great trilogy. I do not agree with him. Prof. Warr says that I "studiously ignore the character of the play itself." If by "play" he means the 'Oresteia,' I conceive that readers of the *Athenæum* need no information as to its character. If he means his own abridged translation, I deny its claim to be treated as an independent "play." I indicated that 'The Story of Orestes' was boiled down from the 'Oresteia' of Æschylus. I stated, and I state again, my opinion that such boiling down of a great dramatic work cannot be defended on serious grounds. Prof. Warr thinks otherwise, and it is useless for me to argue with him. Mr. Parratt's music needs no praise of mine, but it could hardly be thought to redeem in itself the inherent dramatic defects of the Princes' Hall experiment, and I therefore preferred to make no reference to it.

I.

Dramatic Gossip.

FRENCH plays will recommence at Her Majesty's Theatre, under the direction of M. Mayer, on the 7th of June. Mlle. Jane Hading, who has been engaged, will play Mademoiselle de Belle-Isle, Denise, Doña Sol, and Frou-Frou. Her engagement is for four weeks.

'LES BREIS DE PANURGE' of MM. Meilhac and Halévy was given on the mornings of Monday, Thursday, and Saturday in the present week at the Prince's Theatre, with M. Febvre as the hero and Mrs. Langtry as the heroine. M. Febvre gave, of course, an excellent presentation of the self-conscious victim of his own *banalité*, and Mrs. Langtry acted in a spirit of comedy, and spoke French in a manner which, without being of the highest order, may be held creditable in an Englishwoman even if she "hails from" Jersey. M. and Madame Febvre also appeared in 'Madame Reçoit-elle?' a one-act comédietta.

THE 'Twelfth Night' of Shakspeare will be given on Tuesday morning next at the Gaiety Theatre. Miss Angela Fenton will play Viola.

TOOLE'S THEATRE has been let to Messrs. Stephens and Yardley, who will produce in the course of next month their burlesque of 'The Gentleman of Lyons; or, Pauline Perverted.'

'HAND AND HEART,' a one-act drama by Messrs. Yardley and Stephens, produced at the Gaiety on the morning of Friday in last week, is a fairly happy if rather elaborate treatment of a story of self-sacrifice. The action passes in the time of the Civil War. Miss Florence Gerard, Mr. Fernandez, and Mr. Farquhar were seen to advantage in the principal characters.

IN consequence of its success, 'Helena in Troas' will be repeated at Hengler's Circus on the afternoons of Monday and Tuesday next.

IT is proposed at Oxford to give Shakspeare's 'Julius Cæsar' with strict attention to archaeological accuracy. At Cambridge, says the *Cambridge Review*, 'Coriolanus' or 'Antony and Cleopatra' will be played in October in a similar spirit.

TO CORRESPONDENTS.—C. J. C.—A. J.—G. H. C.—G. H.—J. J. C. V.—J. K. J.—J. M. & Co.—C. W. D.—J. G. N.—received.

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